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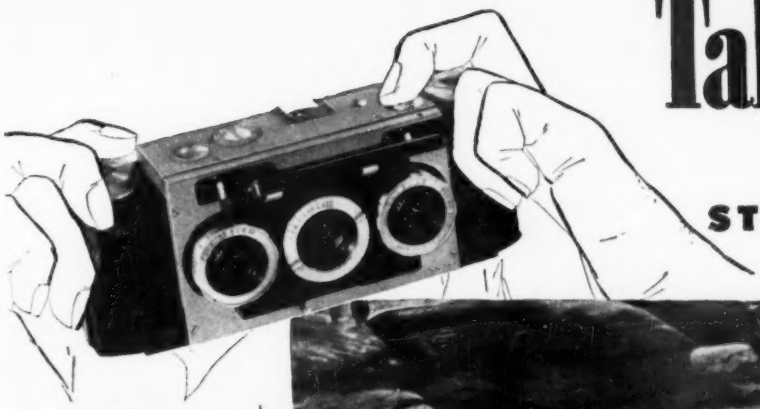

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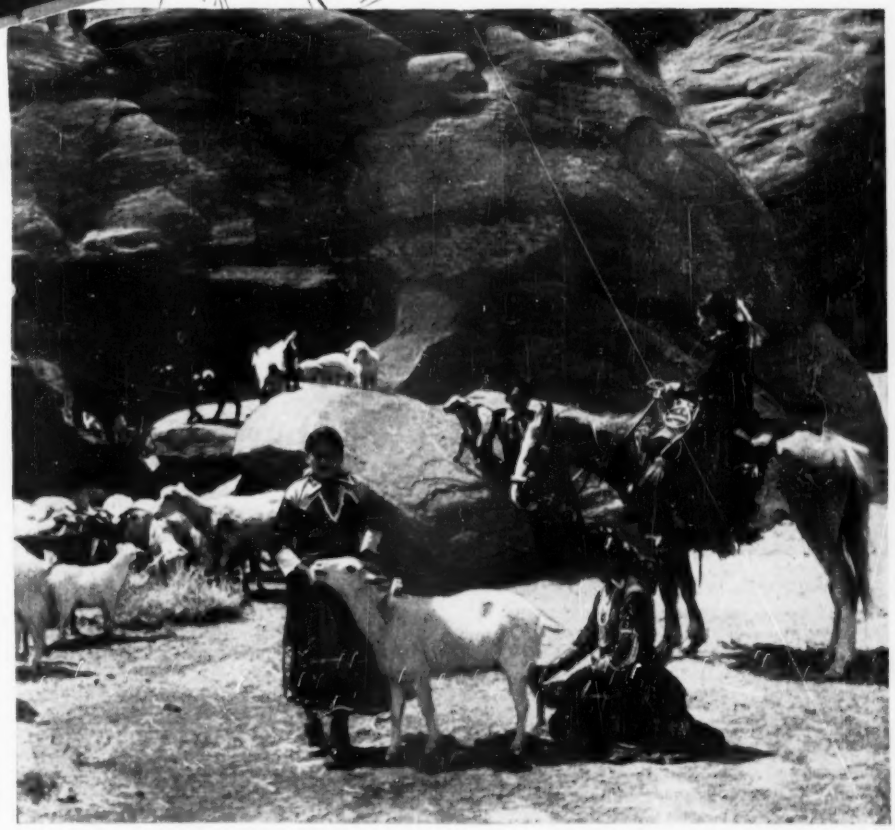

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JANUARY, 1953 VOLUME 32, NUMBER 1

PHOTOGRAPHY

Hal Reiff, veteran professional photographer, was working on assignment for a fashion magazine, using three different models posing with the same props. Diane Stevens is the parka-hooded girl in our cover version of his efforts. To maintain a simulated candle-light effect, Reiff placed light below his subject. He correlated the candle light to lamp light for lighting balance, using one 250-watt spotlight. The picture was made in his studio with an 8x10 Deardorff view camera equipped with a 12-inch Kodak Ektar f/6.5 lens. He exposed for one second at f/8 on Kodachrome Type A film.

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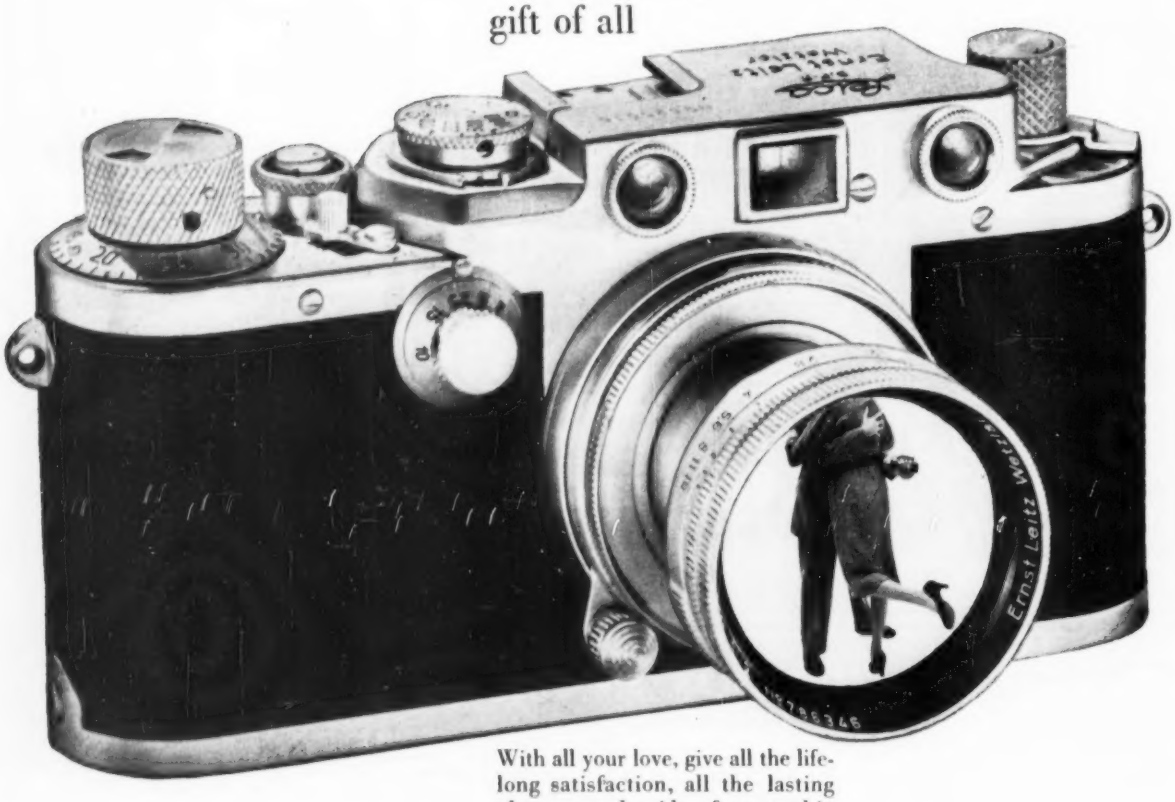

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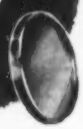

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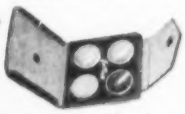

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letters to the editor

Speedlight Capacitors

In reading the Epco Products Company advertisement in the October 1952 issue of PHOTOGRAPHY magazine I was amazed to find an unfair and misleading comparison between oil-filled and electrolytic capacitors (condensers) used in electronic flash units. Each has certain advantages and disadvantages. Manufacturers select from each type depending upon the kind of unit they plan to make.

It's untrue that "one type is good, the other ain't; one's cheap, the other costs plenty" and that ". . . it [the electrolytic type] isn't worth beans." I am dismayed to see the facts bandied around so loosely. During the past five years I have repaired practically every make of electronic flash unit on the market and where existing equipment didn't serve my customers' purposes I built special units to order. I can vouch for the excellence of the newer electrolytic capacitors, which, in some cases cost a few cents *more* than oil-filled capacitors of the same or higher energy ratings made by the same reputable manufacturers. Electrolytics are by far the overwhelming choice today. About 90% of the speedlight units now in production utilize this type.

Several years ago, practically every electronic flash or speedlight unit on the market incorporated oil-filled capacitors. These capacitors are rugged and work efficiently under a wide variety of conditions. But the speedlight units were relatively heavy and cumbersome. Since the capacitors operated most efficiently in the 2,000 to 2,500-volt range, safety required relatively costly and bulky high-voltage cabling, connectors, and insulation. In studio-type equipment, this was not a drawback, but it made portable units relatively heavy, considering what the customer expected.

When low-leakage electrolytic capacitors became available for electronic flash service, manufacturers found that they were able to reduce the weight and size of their powerpacks and at the same time increase the light output for a given energy loading. At last it was possible to make battery-operated speedlight units that were literally portable. Why? Well, electrolytic capacitors are about 4½ times as light as oil-filled capacitors with the same energy storage rating. Then again, electrolytics demand less cumbersome (and less costly) safety equipment in the powerpack, for they operate most efficiently at relatively low voltage—in the 900-to-1,000 and 450-to-500 volt ranges. Furthermore, the low-voltage flashtubes that were designed for use with these new-type capacitors put more density on the negative than did the older high-voltage tubes used with oil-filled capacitors. This is due to (1) the increased reflector efficiency made possible by the shape and length of low-voltage flashtubes and (2) the minimization of reciprocity failure due to the fact that the flash produced by low-energy portables powered by electrolytics is on the order of 1/1000 second, compared to 1/10,000 second for portables energized by oil-filled capacitors. This means that, with low-voltage units, you have a higher effective guide number when exposing color and that there is less need to prolong the development of black-and-white films to produce printable negatives.

Oil-filled capacitors do surpass electrolytics in high-powered equipment with energy ratings in excess of 200 watt-seconds; also, when extremely short flash duration is required, and for very fast repetitive flashing rates. All these demand high voltages which can't be handled efficiently by electrolytic capacitors. Oil capacitors also do a better job under extreme low-temperature conditions. Under tropical conditions, however, it's a stand-off as long as both types are properly sealed against excessive humidity.

Electrolytic capacitors are not inherently weaker or less dependable than oil-filled because they have to be "reformed" after a long lay-off. Re-forming is nothing more than charging the condenser and discharging it through the flashtube two or three times after the unit has been on the shelf for an extended period of time. To get a picture of this much misunderstood factor, let's see how the two types are constructed.

Oil-type capacitors consist mainly of a pair of aluminum foils separated by and wrapped in oil-impregnated paper, the entire package being immersed in a metal container filled with "oil." The oil which may be one of several dielectric or non-conducting liquids makes it possible for the metal conducting plates to hold an electrical charge applied to them until it's time to discharge the electrical energy through the flashtube.

Electrolytic capacitors consist of two sheets of very pure aluminum foil packed in a compact hermetically-sealed cylinder with a wad of paper or gauze saturated with an electrolyte between them. The electrolyte is an electrically conducting solution that decomposes into its constituent elements when current passes through it. The dielectric in this type of capacitor consists of a very thin film of oxide applied electrochemically to one of the two metal foils (the anode), which is the first plate of the capacitor. The electrolyte itself acts as the second plate, while the second sheet of aluminum (called the cathode or negative foil) merely makes electrical contact with the electrolyte to minimize the series resistance of the capacitor. After a period of dis-use, the dielectric film on the anode is partially dissolved by the electrolyte, making it impossible for the capacitor to hold a full charge. This situation is remedied by merely charging the

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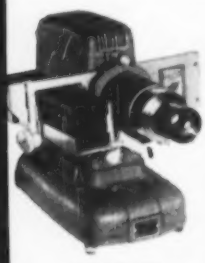

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partially "decomposed" capacitor so that the dielectric oxide begins to reform on the surface of the anode, and then discharging it through the flashtube. The charge-and-flash cycle is repeated once or twice. Electrolytic capacitors have been known to re-form in this manner after as long as two years.

Electrolytic capacitors used in modern speedlights are not to be confused with radio-grade capacitors which have been used by some manufacturers in the past. Photoflash-grade electrolytics are an outgrowth of the extremely reliable capacitors developed for use in telephone systems. Their leakage rate is only ¼ or less that of radio capacitors of the same rating. This has minimized rectifier failure in a-c equipment, put an end to rapid exhaustion of wet-battery speedlights, and made possible the efficient, inexpensive dry-battery portable units that have become so popular during the past year or so.

Milton J. (Bud) Schwartz,
New York, N. Y.

Cinerama Sin?

After reading your November article, *Cinerama*, I had to gasp with horror when I saw this picture:

How in the name of the Regulations does this "operator" with his nose almost on the film, have the unmitigated gall to be photographed with a lit cigar in his mouth? Granted he was using safety film, and that the Fire Inspector was not around, but any baby knows "No Smoking" is perhaps the most rigidly enforced rule the projectionists operate under.

Sy Berg
Brooklyn, N. Y.

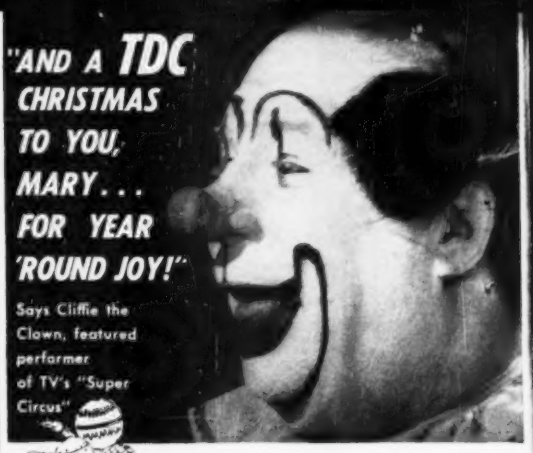
• *The man with the stogie is Cinerama camerman Harry Squire; he's loading a camera, not a projector.*—Ed.

I think I see an inconsistency in your article on Cinerama. On page 87 the caption under the center picture (which, by the way, shows an old acquaintance—Harry Squire) says, "Three 35-*mm* films. . . ." Now on page 118 you say, "Cinerama employs a larger frame size . . . than does conventional film." Conventional film *is* 35-mm, and how can a larger frame size be had on the same size film?

H. D. Barlow
Burlington, Vt.

• *The answer: Cinerama uses square frames; each is as wide as a conventional movie frame, and about 50% higher. Our drawing was in error when it showed the frames as horizontal.*—Ed.

(Continued on page 102)



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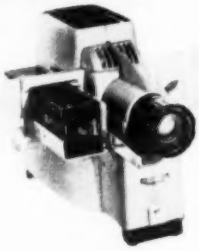

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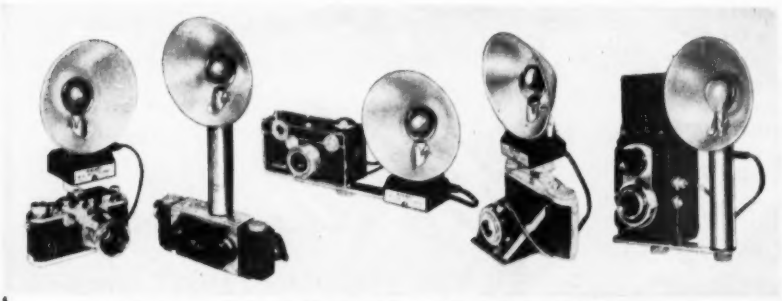

Left to right–Kalart B-C on Leica, Kalart De Luxe on Stereo-Realist, Kalart B-C on Argus C-3, Kalart B-C on Agfa Speedex, Kalart De Luxe on Ciroflex.

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Looking around us...

Back in 1947 the U. S. Department of Commerce sent me on an official mission to Germany to make a survey of the photographic and optical plants. While there I had an opportunity to visit the Bertram factory. This was my second visit to it, the first being in 1931.

Mr. Bertram explained that although his plant seemed to be somewhat idle right after the war, he was then planning to put on the market some very novel exposure meters and hoped that we would continue the distribution of his products as we had been doing since 1931.

Recently, I revisited the self-same plant. It was full of hustle and bustle. Two hundred and fifty people were busy making exposure meters. The shipments going out of the Bertram factory were stenciled for as many as 65 countries all over the world.

I asked Will Bertram, "When will you have a *new* model meter with additional new features?" With a twinkle in his eye he took out his latest creation and said, "It took a little time to make this '*star*' but here it is, 'THE CHROSTAR'."

I looked at this jewel of a meter and marveled at its modern simplicity. Anybody could operate it. Naturally, I insisted he send an immediate shipment to WILLOUGHBYS. This was in May 1952.

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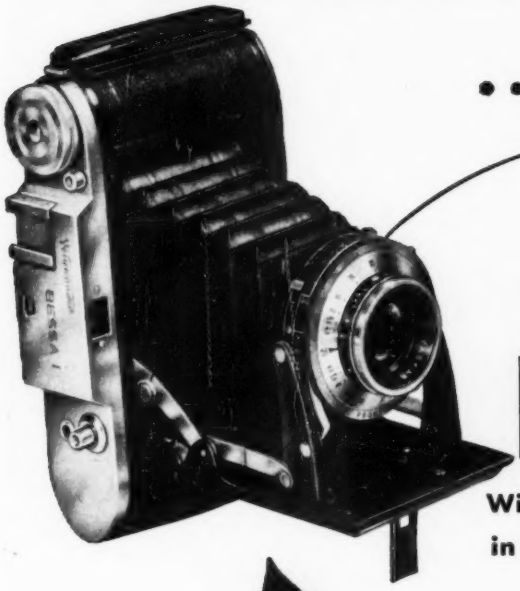

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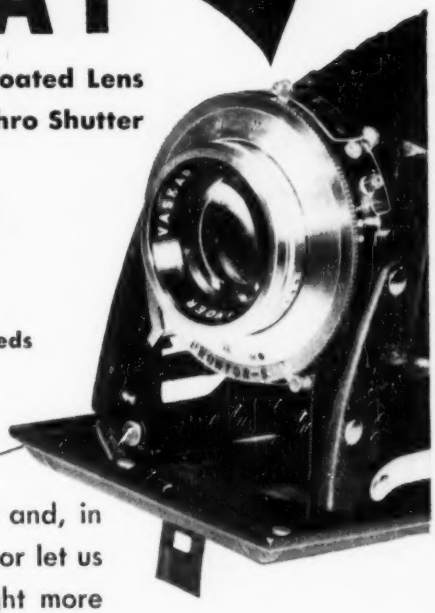

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camera clubs

by Whit Hillyer

What's Your Club Doing —and Who is Doing It?

HOW MANY of your camera club's members really know at any given moment what projects are in the mill? Equally important, how many know exactly who is heading up the activity on each job? Too often you'll hear camera club members make remarks like this: "Gosh, I wish I'd known Doakes was working on that—I could have put him next to Threeple. Threeple knows everything and everybody in that line." Or: "I'd have put a print into that contest, but I didn't know for sure who was handling the details for us."

There may be several earnest colleagues of yours quietly at work on various club ideas, and you may know nothing about it until the deal is all wrapped up for better or for worse. Why not follow proven business methods and do a real job every time? Such is the practice of *Camera Club of Bozeman* (Mont.). In a recent issue of this outfit's "Flash" I find a page on which no less than 17 interesting external and internal club activities are listed by number. *After each listing is the surname of the member in charge.* Examples: Proposed a Montana color slide circuit (Yager); Will try to send slides for the veterans' hospitals (Codd); sponsoring a photo contest at the Montana Winter Fair (Clark).

You've probably got some slides you could spare for the veterans' hospitals—but is anybody handling this in your group? If so, who? Perhaps you know, or know of, somebody outside the club who could be of real help in starting a state-wide or regional slide circuit. And you might have a personal friend on one of the newspapers who could be persuaded to publicize a local or regional club project. These things help. Sometimes they can make the difference between mediocrity and overwhelming success. But you've got to know how to pass the word or get the word within your own group.

Verbal announcements at your club meetings regarding chairmanships and responsibilities are all very well. But here's where your club bulletin can serve one of its more important purposes. Put the information *in print*, so each member has it for reference whether he made the meeting or not. Leave no doubt in anyone's mind as to who has the responsibility on any given project. Don't be afraid to repeat the listing a couple of times for emphasis.

In the business world, following a sales or planning conference it's common to find that everybody in the organization is circularized as to who'll handle promotion or literature or packing or purchasing or dealer education or publicity. Does the firm want to put something over big in the middle west? Okay, pass the word to Jones, who's responsible for that.

If this *Bozeman* routine doesn't give the entire club program quite a lift, I'll be surprised.

Critics' Awards

Inspired by the long established Critics' Awards for plays and motion pictures, the *Metropolitan Camera Club Council* has introduced similar accolades for amateur photography in New York. Departing from its customary policy of using traditional juries, the council, spokesman for 116 member camera clubs, submitted the year's outstanding prints to a disinterested jury of critics made up of Jacob Deschin, camera editor of the New York Times, Bruce Downes, editor of PHOTOGRAPHY magazine, Ed Hannigan, managing editor of *U. S. Camera* and Jacquelyn Judge, editor of *Modern Photography*.

The result was that the first of the Critics' Awards were given to William Berriel, Leo Lerch, Levon Roubian and Harry Sheridan. Mr. Sheridan's picture, called *Sunday Stroll*, is reproduced above.

The idea behind this is a good one, but would be infinitely better if the awards were not confined to the work of camera club members in the metropolitan area of New York City but included the rest of the country. Maybe this is a start in the right direction.

Council Puts in News Service

Newspaper and magazine editors now are receiving news releases and similar professional co-operation from *Metropolitan Camera Club Council* in New York City. Council publicity chairman Joseph A. Bernstein is set up to furnish editors with reproduction copies of winning prints and additional details on any event mentioned in his releases. By getting advance publicity into the hands of the working press and by establishing a phone number and address from which information always is available, the *Council* is placing its public relations ac-

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JOSEPH P. JOSEPH
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(Oct., 1952)

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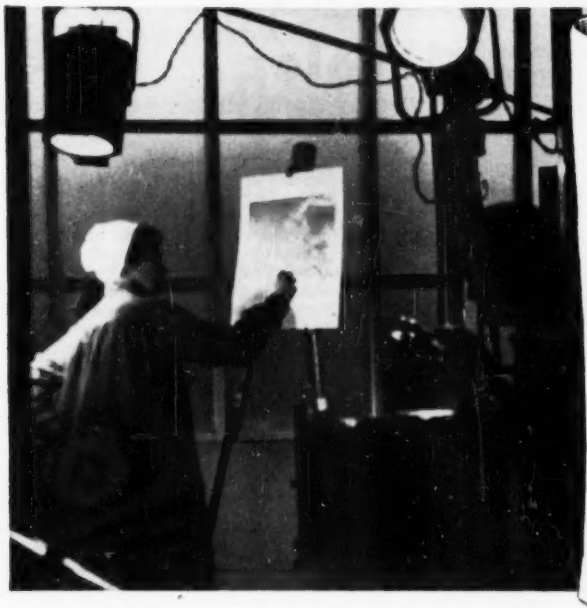

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tivity on a practical and beneficial level. Club associations everywhere are urged to set up similar agencies.

Salons for Exchange

The *James River Camera Club*, of Newport News, Va., is eager to exchange print salons. Correspondence should go to Mrs. Laura Ann Dering, club salon chairman, 265 Powhatan Parkway, Hampton, Va.

A traveling salon of 30 prints is offered on an exchange basis by *Central Camera Club*. For booking information write to Dorothy Wyant, 6816 Central avenue, Glendale 27, N. Y.

Willard Camera Club would like to correspond regarding the exchange of print shows. Write to Frances Cummings, 217 Myrtle avenue, Willard, Ohio.

We Hear . . . That Cleveland camera fans now have a weekly TV show of their own. Photographic questions are asked and answered, guest experts discuss various technical matters, and equipment is demonstrated. Details: Foto Forum, WXEL, Cleveland, 8 p.m., Wednesday. Visitors invited . . . *Oklahoma Camera Club* advises that its bulletin, "Hypo Check," is designed to give members a shot in the arm (!) twice a month . . . Correction: In mentioning "The Rangefinder" in this space, I inadvertently credited *Tulsa Camera Club*. Should have been *Tulsa Photographic Society*, an entirely different group. Sorry . . . Upon reading here about the club which no longer will have any part of helping inexperienced members along the road to competence, *Chicago Color Camera Club's* Frank Bemm was moved to write me a letter. The helping hand policy, he advises, has paid off well for *Color Club*, whose national standing continues to be very high indeed. "Our aim always has been to help any color photographer to improve, club member or not," writes Frank . . . Interesting color slide subject assignment by *Houston* (Tex.) *Camera Club*: Churches and cathedrals. Give you any ideas? . . . *Metro Movie Club* (Chicago) has instituted an annual one-reel film contest. Limits: 100 feet for 16-mm, 50 feet for 8-mm entries. Here's a challenge to each member's ingenuity . . . Once again *Boston Camera Club* has been running its annual course in basic photography for all interested residents of the area. Dick Cartwright ran this season's set of six Thursday night lecture-demonstrations. The project has come to be a well-known and useful Boston institution . . . Another fine annual banquet program from *Albany* (N. Y.) *Camera Club*. The covers are made up of reproductions (on glossy stock) of prints which placed in *Albany's* first five each month during the preceding year. This booklet is always interesting, very capably executed . . . Current batch of club communiques includes at least three in which the word "wiener" is spelled *weiner*. Look, kids, maybe it'll help you remember if you know that the word comes from *Wien* (German for Vienna). Or mebbe photographers had better just say "hot dog" and let it go at that.—

(Advertisement)

color column

THESE days, when we hear mention made of color photography, our thoughts usually turn to color films and intricate processes for achieving color in our pictures. Many of these processes, however, are beyond our reach. We do not have elaborate darkrooms with accurate controls and batteries of stainless steel tanks. We shudder to think of having to keep our solutions within a degree or two of a prescribed temperature. And it can get pretty expensive when we add up our bills for color film, chemicals and other accessories.

Yet, we all want color, and realize the shortcomings of black-and-white pictures. It's almost as if we were color-blind when we look at the monochrome of an ordinary photograph and try to visualize the colors as they appeared in the original.

This desire for color in our pictures is historic. It goes back to the very beginnings of photography. The first photographs had no sooner been produced when experimentors began to yearn for color in their work. Since the chemistry of photography still had a long way to go before it could produce direct color, the next best thing to do was to resort to hand coloring. Even in this medium, photographers had little to choose from in the way of materials and had to apply opaque artists oil colors over their pictures. For a long time, this was the only means photographers had of putting color into their photos.

There followed a period when hand coloring went under the name of "tinting." Tinted photographs did not always find favor with serious photographers because the color was not always satisfactory. There were few standards by which to go.

Today, with the advent of direct color photography, we sometimes tend to overlook hand coloring as a means of color expression in our pictures. This is truly sad because hand coloring, with the beautiful transparent photo-oil colors being manufactured especially for photographic use, takes its place alongside the other processes as a contemporary form of color photography.

In many respects, photo-oil coloring is superior. Here is an extremely economical method which permits anyone, without elaborate processing equipment, to take an ordinary photograph and in practically no time convert it into beautiful color. The process calls for no skill or experience since the photographic detail is always visible to serve as a guide for coloring. Since the colors do not penetrate the emulsion, they can be easily removed and other colors applied, so that mistakes are out of the question.

The Marshall Company has spent many years developing and perfecting photo-oil colors for photographers. In their present high state of development, Marshall's Photo-Oil Colors are accepted throughout the world as standard.

Watch for the Color Column in future issues of this magazine. They will bring to you up-to-the-minute information on the latest advances in photo-oil coloring, new uses for the colors, and other data of interest to everyone in photography.

Do you have any questions of your own that you would like to have discussed in this column? Drop a postcard or note to John G. Marshall Mfg. Co., Inc., 167 North 9th Street, Brooklyn 11, N. Y. Those problems which have universal appeal will be thoroughly analyzed.

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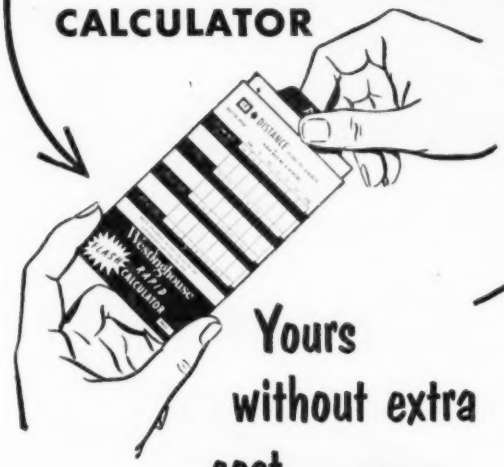

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Lens Color. In the April 1951 issue of POPULAR PHOTOGRAPHY, this department referred to the relatively cool color rendition produced by Leica lenses of the Elmar type as compared to the warm rendition of Summitar and Summaron lenses. A paper in the September 1952 issue of the Journal of the SMPTE—*Transmission Color in Camera Lenses*, by Philip T. Sharp of the Kodak Hawk-Eye Works in Rochester—goes into causes and control procedures for this phenomenon. The two distinct factors contributing to lens color are: (1) the inherent color absorption of the glass and (2) the anti-reflection coating applied to the various glass-air surfaces of the lens. Mr. Scharf defines glass absorption in terms of a "color index" and describes a method for compensating for excessive absorption in any area of the visible spectrum by varying the thickness of the anti-reflection coating. The paper concludes with a suggestion for standardization of ciné and still photography lenses on the basis of transmittance density differences at wavelengths of 400 to 700 millimicrons with an intermediate limitation to keep the curve from being too highly inflected.

Flash Exposure Meter. The latest development by Captain Don Norwood of incident-light meter fame is an inexpensive meter, based on rangefinder principles, for pin-pointing flash exposure—straight, fill-in, synchro-sun, or what you will. Christened the Norwood Flashrite, the meter is being marketed by Director Products, New York, and has been priced at $12.95.

Before the instrument is used in a particular picture situation, three of the five factors that determine flash exposure are pre-set on the movable calculator dial. These factors are: the flash lamp, the film speed, and the shutter speed at which the camera is synchronized for the exposure. The meter is then aimed at the subject from the position that will be occupied by the flash lamp (the main lamp in a multi-flash setup) and the entire calculator dial is rotated until the two images in the viewing window coincide. The result indicated on the edge of the calculator dial is the lens opening (*f*/ number) producing a correct flash exposure in an average interior. The usual adjustments are made for dark surroundings, extremely light subjects, bright colored reflecting surfaces, etc. In the case of synchro-sun or indoor-outdoor exposures, the meter dial is set for the *f*/ number that will produce a normal sunlight exposure at the synchronized shutter speed. Holding the meter to his eye, the photographer moves along the proposed line between the lamp and principal subject until the two images coincide. The lamp is placed at the coincidence distance if a fully-illuminated effect is desired and, either covered with a handkerchief or diffusing shield or moved back if a more subtle fill-in is called for.

Flash meter, an ingeniously designed rangefinder, is calibrated in *f*/ stops.

One of the more difficult problems in designing this type of instrument has been the equidistant spacing of the *f*/-number calibrations on the edge of the calculator wheel. In coincidence-type rangefinders of the same design, the near distance calibrations are widely spaced while the distances at the far end of the scale are cramped together. Captain Norwood solved the problem in the Flashrite by designing a set of eccentric cams to "translate" the displacement of the rangefinder prism into equally spaced *f*/ stops on the wheel edge without destroying the exact inverse relationship between the measured distance and the *f*/ number upon which all flash exposure calculations are based.

A "spherical shell camera" capable of covering a 360-square-mile area from an elevation of 30,000 feet is one of the latest optical developments to emerge from the Boston University Physical Research Laboratories under the direction of Dr. Duncan E. MacDonald. The effective acceptance angle of the camera's 6-inch *f*/3.5 lens is 120 degrees. Conventional mapping cameras of the same focal length cover only 70 square miles from the same altitude on a given film frame. The picture image is recorded on a photographic emulsion coated on the inside surface of a spherical glass shell that looks like a hollow glass ball. (Its radius of curvature is equal to the focal length of the lens.) Flat 40x40-inch prints are made from the spherical negative plates by means of a ball-shaped 4-element glass projection lens developed with the new camera. The negative image is evenly illuminated and entirely free of distortion; the prints have some residual distortion (this can be corrected by more complex and costly enlarging equipment) which makes them somewhat less than ideal for charting purposes. The shutter of the spherical shell camera consists of two hollow concentric spheres, each with a ½-inch slit in its opaque shell which rotate in the same direction at slightly different speeds in the neighborhood of 250 rpm. They have a common axis through the center of the

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Front view of spherical-shell aerial camera with glass negative alongside.

lens. The latter is mounted within and attached to the inner sphere. Exposure is determined by the speed of rotation of the outer sphere and by the slit width. The camera itself was designed by Harry Gewertz, assistant to Dr. MacDonald, the taking lens by Dr. James G. Baker of Harvard College Observatory, and the projection lens by Dr. Claus Aschenbrenner of the Boston University Optics Laboratory. The project had been initiated and cosponsored by the United States Air Force, during the tenure of General George W. Goddard as chief of the Air Reconnaisance Laboratory at Wright Air Development Center, Dayton, Ohio.

Hans Schneider of Kreuznach, articulate and engaging co-director of the German lens manufacturing concern, gave us an interesting picture of lens manufacture in the Western Zone of Germany at a recent conference arranged by Burleigh Brooks in New York. The Schott Works, principal supplier of optical glass in Western Germany, he told us, are situated in Mainz, 25 miles from Kreuznach—a convenient arrangement for Schneider . . . Although the original Schott plant in Jena was taken over by the U.S.S.R., most of the employees and equipment were airlifted to the Western Zone by the A.A.F. before the Soviet forces moved in, so the present plant not only duplicates the original, but also improves upon it through the application of newer methods . . . German lens manufacturers are now using glasses of high refractive index (though none of the non-silica types as yet) molded in small platinum crucibles. Formerly glass was mixed in large batches and after a 14-day cooling period broken into smaller pieces which were sorted, cut, and polished. Now, manufacturers are curing the glass by cooling and reheating it through repeated cycles in the small crucibles—the number and duration of these cycles determining the refractive index, which can be held within a tolerance of .0002". . . . There are fewer and smaller bubbles in glass poured into the small crucibles than in glass manufactured in large batches: Schneider has established bubble-size tolerances which permit certain sizes at the periphery and others at the center of a lens . . . As a result of modern lens-coating practices, Schneider and other European manufacturers have been able to go back to efficient lens designs formulated in the 1920's which incorporated many air spaces (often called "air lenses") between the glass elements instead of depending upon cemented glass elements which have recently been in vogue. Cemented combinations are much more difficult to space and center than single elements separated by air spaces . . . Schneider uses brass lens mounts in preference to aluminum because of the mounting accuracy permitted by brass and also because they find aluminum focusing mounts don't move as smoothly . . . Schneider now makes a line of still, cine, and television camera lenses ranging in focal length from 6.5 mm (an inverted telephoto wide-angle lens for motion pictures) to ½ meter . . . It takes Schneider half a year to release a complex lens of advanced design for sale from the day the glass is melted . . . 70% of the lenses produced in Western Germany are exported, the United States getting about half of the export total; the Union of South Africa is Schneider's second biggest export customer . . . Lens technicians from the Western Zone of Germany meet their opposite numbers from the Eastern Zone at occasional meetings of the Optical Section of the German Standards Association but the reticence of the Eastern representatives has made these meetings relatively unproductive.

Odds & Ends. A new system for dimming fluorescent lamps smoothly and efficiently has been developed by G. E. according to the October 1952 editor's page of *American Cinematographer*. Although incandescent filament lamps become increasingly red as they are dimmed, fluorescents retain their original color. Fluorescents are far more efficient than incandescent lamps, watt-for-watt, ranging from three times for white to as many as 25 times for colored sources. As many as 35 lamps can be operated by the turn of a knob with the larger of G-E's new control units.

. . . A method of lacquering the inner and outer plastic protective coatings of flash lamps with complementary dye colors to indicate whether either coating is broken or missing is the subject of U. S. patent No. 2,599,644, 67/31, assigned to the Hartford National Bank, agency for Philips Lamps Works, The Netherlands. Normal bulbs are colorless; defective bulbs colored at the point or area of the coating defect.

. . . Soon, the entire line of Serenar lenses for the Canon camera which has a Leica-type screw-in flange will be available in bayonet mounts for the Contax and Nikon; also, look for a new 85-mm *f*/1.5 Serenar lens.

. . . Instructions for the exposure of daylight-type 35-mm Eastman color negative film suggest that a Wratten 2B filter be used in front of the camera lens *at all times* to keep the ultraviolet effect constant.—

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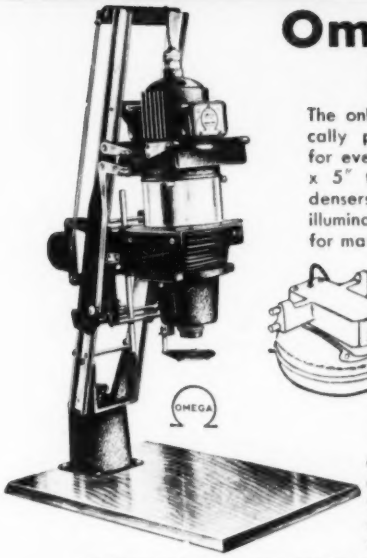

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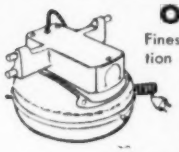

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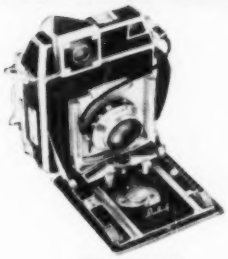

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TRADES ACCEPTED

SPEED & CROWN GRAPHICS
Complete Outfits
Latest Models
All Brand New

Listed are all items in each Graphic Outfit—HERE'S WHAT WE SEND YOU.

YOU'RE ALL SET FOR PICTURE TAKING

(All Items Are Brand New)

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Kalart Cpld. Range Finder
- Complete Flash Gun
- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Carrying Case
- Factory Guarantee

Size of camera and choice of lens determines price of complete outfit.

(That is, you get the complete Graphic outfit as listed above, and the price you pay is shown following the camera and lens you choose.)

SIZE	LENS	COMPLETE OUTFIT PRICES SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f4.5 Ektar 4"*	$319.00	$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at $13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.
3¼x4¼ SUPER D GRAFLEX with 6" or 7½" EKTAR.....$246.75
4x5 SUPER D GRAFLEX with 7½" Kodak Ektar Lens.... 267.25

GRAPHIC ACCESSORIES

Roll Film Holders for Graphics or Graflex, 2¼x3¼.....**$18.95**
for 3x4 and 4x5 sizes..... **21.50**
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Graflarger—complete with stand..... **52.50**

New Graphic Cameras—boxes only

(customer's lens installed at no extra charge)

2¼x3¼ Century.....**$ 85.00**
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2¼x3¼ Speed..... **164.45**
3¼x4¼ Crown..... **120.60**
3¼x4¼ Speed..... **162.25**
4x5 Crown..... **126.40**
4x5 Speed..... **170.45**
4x5 View II w/case..... **148.50**

NEWEST GRAFLEX CAMERA

Graflex 22—2¼x2¼ Reflex. **$89.50**
Graflex all metal tripod..... **31.50**

2¼ x 2¼ CIRO-FLEX

Another Famous Graflex Product
Model D—Alphax (1/200) M-F Shutter, f3.5 Lens Reg. $87.90 **$67.90**
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SPECIAL LENSES for GRAPHICS

90mm f6.8 Wide Angle MX synch.....**$39.50**
240mm f5.5 Tele-Xenar synch. **95.00**
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• Use our easy TIME PAYMENT PLAN •

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With every purchase of these cameras and Speed & Crown Graphics, we will furnish one roll or box of proper size b&w film. Shoot your first pictures and send them to us for FREE expert analysis.

PLANNED FOR *Perfection*

Linhof

SUPER TECHNIKA

2¼x3¼ • 4x5 • 5x7

4 x 5 Super Technika shown with Multi-focus Viewfinder

"If ever I were called upon to limit myself to one camera, the Linhof Super Technika would be my unhesitating choice", writes an enthusiastic Linhof owner. But you needn't rely upon the opinions of others. You can discover for yourself why the Super Technika is regarded by so many as the camera *planned for perfection.*

Your dealer will show you a Super Technika. Handle and examine it. Put it through its paces. You will marvel that this compact and lightweight 'press' camera possesses so many of the useful advantages of a deluxe view: *Swinging and Tilting Front and Back . . . Rising and Shifting Front . . . Triple Extension Bellows . . . Drop Bed . . . and Revolving, Interchangeable Back.* Visualize how these, and other features play their roles in macro and telephotography, in depth-of-field control, perspective and distortion control, and in all the other situations which arise in picture taking.

The Multi-Focus Rangefinder couples not just to one lens, but to as many as desired. No other camera offers this facility. Note the fine workmanship, the sturdy construction, luxurious finish, and the care and attention devoted to every detail. The Super Technika can be used with any negative material: Cut Film, Film Pack, Roll Film, or Plates.

Camera perfection is the sure road to better pictures. That is why more and more photographers have been turning to the Linhof Super Technika. Plan *your* better pictures with the camera *planned for perfection.*

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100' Ul. Speed or Finopan	$1.50
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100' Ansco Ultra Speed, '50	2.50
100' Dupont #3,100W, 11/51	2.95
100' Microfile, unperf	1.49
As above, Perforated, Dec. '50	2.49
BULK FILM WINDER	5.95
Empty 35mm cartridges, 12 for	1.00

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100' Kod. Sup-XX Negative, 1952	2.49
200' Ansco Supreme Neg.	2.50
200' Kod. Recordak Pan	2.25
400' Kod. Super-XX Neg., 1951	6.95
100' Kod. F. G. Safety Positive, 1952	1.10
16mm Mags. w/neg. film 25ASA	1.35
100' KODAK FILM, 32ASA, 1952 date, incl. proc	**3.29**

35mm POSITIVE FILM*

on Lab. Core . . . Enough film to make 800 B. & W. Transparencies. **$1.25**

3 for $3.50 **6 for $6.60**

16mm Magazine "GSAP" CAMERA

Made for U.S. Air Force and Navy at over $300 cost. Now streamlined & converted for use with 18 standard flashlight batteries. Takes standard 16mm "C" mount lens. Features built in exposure release button, tripod socket, 3 speeds. Uses 16mm mag (bl-& wh, color) **$24.95** less lens

TRADE YOUR UNCONVERTED "GSAP"

$15. and your unconverted camera will bring you our type "C" "GSAP" less lens (as above).

1" F2.7 B&L ctd Animar, Universal focus, "C"-mount, new **$25.20*** *or $19.50 and your 1⅛" lens.

- Optical Viewfinder, mounts atop camera, NEW $6.95
- Battery Carrier, uses 18 standard batteries, NEW 4.95
- Focusing Mount for 1⅛" lens 9.95

8mm FILM* 50 ASA

Fine Grain Pan. Fully Guaranteed. Make movies for pennies! 48-hr. processing included. **$1.05 ea.** 6 for $5.95

BOLEX Super-XX, 8mm x 100', incl. Kodak Process $5.95

Verichrome 127, Gevaert 127, 64W, Supreme 620, Gevaert 616, 24 or 64W **$2.50 doz.**

EMPTY KODAK 16mm MAGAZINES
3 for $2.00
12 for $7.50

Cut Film*

4x5 Ansco Comm., '52, 24s	$1.49
4x5 Direct Copy, 24s	1.49
10x11 Masking Pan, 12s	.75
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5x7 Kod. Spectroscopic "F" PLATES, 12s	1.00
54x54mm Kod. Lantern Slide PLATES, Pkg. of 216	4.95
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7x9, SW G1, #1 4-5, 100s	1.99
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5x7 SW SM, #2, 100's	1.69
5x7 DW EE1-3, 500's	7.50
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Fresh Mfrs. Seconds (Not Surplus)—8x10 AT LESS THAN 2c A SHEET! — Fully Guaranteed

8x10, F-1, SW Glossy, 500s.	$9.95
10x10, F-1, SW Glossy, 500s.	
8x10, E-1, SW Semi-Matte, 500s	$8.95
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7x10, E-4, SW Semi-Matte, 500s	8.25

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8x10, EE-1, DW Semi-Matte, 250s	5.95
8x10, EE-1, DW Semi-Matte, 144s	3.25
8x10, GG-1 DW Fine Eggshell white Lustre finish 250s	$6.95
4½x6½, GG-1, 500s	4.95

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16mm MAGAZINES* for SIMPLEX POCKETTE

50 ft. genuine Kodak Super X Pan in original pack, 50ASA **$2.95**

Prise includes 48-hour processing 6 for $16.50

16mm 50' FILM ON CORE for SIMPLEX POCKETTE

Ready to load into camera **59c**

Also available in Infra-red

ENLARGING ROLLS

Get 300—5x7 sheets out of one roll! Get one 5x7 for less than ½c! Rolls packed in hermetically sealed cans.

7x125—#1 and #2 single weight, semi matte. PER ROLL **$1.85**
3 Rolls, assorted $5.25

Get 300—4x9½" or 240—8x10" from one roll! Rolls packed in hermetically sealed cans.

9¾x200—#1 and #2 single weight, semi matte PER ROLL **$2.95**
3 Rolls, assorted $8.50

FILM FOR BOLEX H-8 OWNERS!

100' rolls FRESH 8mm film, reversal-50ASA, on spools. Fine Grain, Panchro-Guaranteed. 48 hour processing.

3 for $10.50 **$3.69 ea.**
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If you process your own Delta will supply 100' 8mm bulk 15W, 50W **$2.49**

100' rolls color film. Famous make Daylight or Tungsten. Guaranteed. 48 hour processing incl.

3 for $22.25 **$7.45 ea.**
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Extra Special! ANSCO 2¼x3¼ CULT FILM

Superpan Press, 100W, 7/50. 24 sheets to package.

3 Pkgs. **$2.49** 6 Pkgs. **$4.50**

Protect 35mm Negatives! MINIATURE FILM FILES, holding 12—6 exp. (72) strips. Space for description & dates. 20 files. **$1.00**
Box of 60 files $2.95

35mm BULK FILM COMBINATION

Regular $14.00 value consisting of Bulk Film Winder, 100' of 35mm film* and 12 empty cartridges. Complete combination **$7.95**

Include Postage. Enclose 20% deposit on C.O.D.'s *U. S. Surplus Guaranteed.

16mm MAGAZINE Bell & Howell 12-Volt "GSAP" CAMERA

Now DELTA offers a Bell & Howell magazine camera with standard C-Mount (less lens). Original gov't cost $250.00. Converted by us to use standard 12-volt battery, single or flashlight. Takes standard 16mm C-Mount lens. Features built-in exposure button, tripod socket. Smooth and streamlined with beautiful crackle finish. Special **$39.95**

TRADE your unconverted "GSAP"

For $30.00 and your unconverted camera DELTA will supply the 12-Volt "GSAP" (above). For **$34.50** and your 1⅛" lens, we will supply a 1" F2.7 ctd. Bausch & Lomb lens in C-Mount with this Camera.

"GSAP" ACCESSORIES

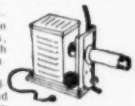
1" F2.7 ctd. B & L in C-mt., Animar, Univ. focus, NEW	$25.20
Optical Viewfinder, mounts atop camera	6.95
Battery case	4.95

2¼x3¼ PRESS CAMERAS

Specially priced window display models. Take lenses 4 to 4½". Features include non-slip focusing knob, hooded ground glass, all-metal construction. Guaranteed same as new! **Made to sell for $55.00!** SPECIAL—without lens **$12.95**

(Lens List BC sent on request.)

For Christmas Giving! 16mm Single Frame Film SLIDE PROJECTOR



Ideal for showing your own story strips, made easily with any 16mm camera. Has GE 50W 100V lamp, cord and screen. At a low price of only **$2.95**

FREE! 5 Kodachrome Film strip stories with purchase.

FILM PACKS

2¼x3¼, fresh ortho, 24W.

6 for $4.50 3 for **$2.49**
2 for 1.00

RELOADS 16mm FILM

Load your own and save! 50 ft. Kodak Super-X or Ansco Hypan, 50ASA Reversal film on core to fit mag. Each **54c**

12—$5.75 Can of 30—$12.95

Infra-Red Reloads, same prices.

Edwal Film Developer

THERMOFINE, 12 quarts, 24 quarts **$4.75** **$2.49**

THERMOFINE-REPLENISHER 12 quarts, $2.49

MICROGRAIN, for extra-fine-grain developing. 1 qt. develops 20—35 mm. 36 exp. rolls. 12 qts. **$2.49**

11x14 ENLARGING EASEL

All-metal. Fully Guaranteed. $10.00 value. **$5.95**

HUGO MEYER COUPLED RANGE FINDER*

For all press type of film pack cameras. BRAND NEW! Fully guaranteed! Reg. $32.50. **$18.95**

8 and 16mm COLOR FILM

Daylight or Tungsten. Factory-fresh. Guaranteed. Price includes processing.

8mm x 25' **$2.75**
6 for $14.95

16mm x 100' **$7.50**
6 for $42.50

8 and 16mm MOVIE FILM

	ea.	6 for
16mm x 100', 50W.	$3.00	$17.95
8mm x 25', 50W.	1.25	7.45
16mm x 50' Mag., 50W	2.75	16.45
16mm x 50' Mag., 100W	3.00	17.95
8mm Super-XX, 100ASA	1.75	10.45

Guaranteed. 48-Hr. Proc. Incl.

GIFT!—Buy 6—Get 1 Free!

SAVE ALMOST 50%! 35mm COLOR FILM

Including Processing

Guaranteed, safety, fresh, dated one year ahead. Product of recognized manufacturer. Now, take color pictures at almost the cost of black and white!

36 Exp. **$3.59** Including Processing
3 for $10.45 6 for $19.95

20 Exp. **$1.95** Including Processing
3 for $5.55 6 for $10.75

3⅜"x200' ENLARGING ROLLS

MAKE 548 POSTCARDS

For just $1.70 you can get 2 Rolls to make 480—3½x5" Postcards, or 548—3⅛x4⅛" Postcard. Contrast #2 or #3 (specify) **Fully Guaranteed**—2 FOR (shpg. wgt. 5 lbs. Same Contrast). **$1.70**

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PSA

News and Notes about the Photographic Society of America

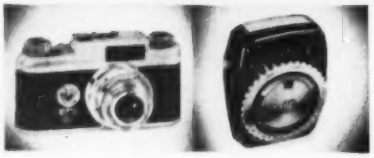
AN INVITATION to participate in the famous New York City "Tops in Photography" show, to be held March 13, 1953, has been broadcast throughout the country and abroad by the Metropolitan Camera Club Council of New York. Club councils and other groups are asked to send a batch of ten prints representative of the best work in their areas and so help make this year's exhibition the best ever. A similar appeal for pictures was broadcast last year, says William Hunn, chairman of the New York "Tops" committee, "but due to changes of addresses and also of officers, not all of our invitations reached the right people," with the result that only seven councils responded. Let's get everybody in this time. Here's all the council or other group has to do: send the prints to Bill Hunn, c/o the Metropolitan Camera Club Council, 310 Riverside Drive, New York 25. But make sure the package reaches its destination not later than Feb. 15. Prints mailed from abroad should be clearly and plainly marked, "Printed matter—photos—for exhibition only."

PSAyers have a real stake in the New York "Tops" show, which inspired the PSA-sponsored circulating "Tops" package show now making the rounds of the country to permit folks in areas too distant from the metropolis to get a representative sampling of the best in the field. This package show has done so well that it is now booked solid through Sept. 15, 1953, practically a full year ahead. Since the last booking, eight more requests have come in. To give these folks an earlier dating than next September, which is quite a long way off, and to take care of the increasing demand for the show, the committee, under Leslie Mahoney, P. O. Box 1828, Phoenix, Arizona, has been prevailed upon to start a second "package," and this, we understand, should be ready fairly soon.

The first show consists of the 1200-foot color sound film, "Invitation to Hawaii," by Dr. Harold Lincoln Thompson of Los Angeles; more than 30 top-level black-and-white pictorials by outstanding exhibitors; over 20 black-and-white nature salon prints; about 100 color slides of salon and nature subjects, and about 20 black-and-white contributions from the technical folks.

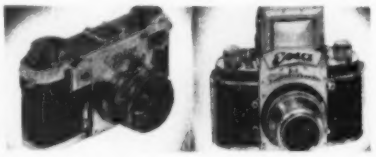
And the beauty of it is that any responsible camera club in any city may have the show merely for the asking, and payment of shipping charges on receipt. Plus rental of a hall, if necessary. All the club has to do is write Les (see address above); keep the show one or two weeks, then ship it to the next club on the list. The receiving club pays the shipping charges. In soliciting help in your group, allow four to six weeks time for handling, for exhibiting and slide screening, and for repacking carefully for re-shipment to the next club on the list.—*P. S. Ayers.*

OLDEN...



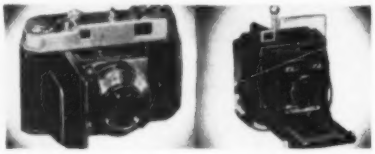
ARGUS C4
F2.8 ctd. Rfdr. Synchro shutter. E. R. case
LIKE NEW.....$64.00

GENERAL ELECTRIC
P.R.I. Exp. meter incident Light Att. Dem.
NEW $21.45
G. E. DW68...$14.00



CONTAX IIA
Sonnar, F1.5, Synchro Rfdr.
LIKE NEW.....$285.00

EXA CAMERA
F2.9 ctd., Synchro 'MX'
LIKE NEW.....$62.50

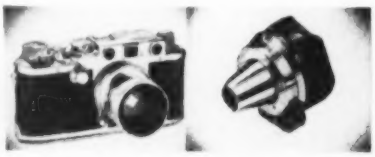


RETINA IIA
Xenon F.2 ctd. Synchro Rfdr, autc.
LIKE NEW...$117.00

ANN. SPEED GRAPHIC
4x5, F4.5, Rfdr, Flash, Access.
LIKE NEW...$138.00

CONTAX—'S'
Biotar F.2 ctd, Synchro Prismascope.
LIKE NEW...$178.50

NORWOOD DIRECTOR
Exp. Meter W/Grid & Disc Latest, Dem.
NEW.....$25.75



LEICA IIIC
Summitar F.2 ctd. Rfdr.
LIKE NEW.....$187.00

UNIVERSAL FINDER
For Leica, all Lenses.
BRAND NEW.....$22.75

KODAK PONY 35
F4.5 ctd. Synchro.
LIKE NEW.....$24.00

GADGET BAG SPECIAL
Zipper top, outside pocket
BRAND NEW.....$4.50

LEICA

	NEW	USED
Leica Standard Elmar F3.5....$	.....	$ 52.00
Leica IF. Synchro. Latest.....	73.10	.....
Leica D, Elmar F3.5.....	.....	76.50
Leica F, Elmar F3.5.....	.....	97.50
Leica G, Elmar F3.5.....	.....	112.00
Leica G, Summar F.2.....	.....	127.50
Leica IIIC Elmar F3.5.....	259.00	139.00
Leica IIIC Summarit F1.5.....	434.00	258.00
Leica IIIF Elmar F3.5.....	278.00	.....
Leica IIIF Summitar F.2.....	384.20	.....
Leica IIF, Synchro. Latest.....	139.40	.....

LEICA LENSES & ACCESSORIES

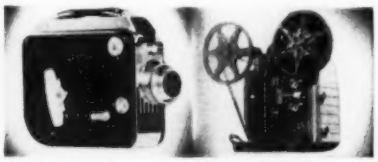
28mm Serenar F3.5 W.A.....	177.85	118.00
28mm Angenieux F3.3 W.A...	149.50	83.00
35mm Elmar F3.5 W.A.....	.....	53.00
35mm Summaron F3.5 W.A...	102.00	69.00
35mm Retrofocus F2.5 W.A...	99.50	64.00
35mm Xenagon F2.8 W.A....	95.67	63.00
35mm Biogon F2.8 W.A.....	.....	98.00
50mm Elmar F3.5.....	68.00	34.00
50mm Summar F.2.....	.....	43.00
50mm Summitar F.2.....	173.40	98.00
50mm Summarit F1.5.....	224.40	159.00
50mm Nikkor F1.4.....	198.00	138.00
73mm Hektor F6.3.....	.....	72.00
85mm Steinheil F2.8.....	84.50	58.00
85mm Sonnar F.2.....	.....	126.50
85mm Summarex F1.5.....	442.00	198.00
90mm Elmar F.4 Black.....	.....	54.00
90mm Elmar F.4 Chrome.....	112.20	71.50
135mm Hektor F4.5.....	130.00	74.00
200mm Telyt w/reflex housg...	258.00	196.00
Leitz Focaslide, Copy Attach..	36.00	25.00
Leitz Bellows Attach.....	48.00	.....
Leica Exposure Meter.....	24.00	15.75
Leitz 5cm Brilliant Finder.....	10.20	.....
Leitz Selftimer.....	6.66	.....
Leitz Frame Finder, chrome...	11.10	.....

CONTAX

Contax I Sonnar F.2.....	.....	68.50
Contax II Sonnar F.2.....	.....	133.50
Contax II Sonnar F1.5.....	.....	163.00
Contax IIA Sonnar F.2.....	444.00	224.00
Contax III Sonnar F.2.....	.....	167.50
Contax III Sonnar F1.5.....	.....	187.50
Contax IIIA Sonnar F1.5.....	534.00	333.00

CONTAX LENSES & ACCESSORIES

28mm Zeiss Tessar F.8 W.A...	.....	62.00
35mm Nikkor F3.5 W.A.....	89.50	63.00
35mm Biogon F2.8 W.A.....	229.00	87.00
Biogon W.A. For I IA & I I I A..	245.00	164.00
50mm Tessar F3.5.....	70.00	28.00
50mm Tessar F2.8.....	95.00	32.00
50mm Sonnar F.2.....	180.00	44.00
50mm Sonnar F1.5.....	224.00	98.00
50mm Nikkor F1.4.....	198.00	138.00
85mm Sonnar F.2.....	292.00	97.00
85mm Nikkor F.2.....	175.50	128.00
135mm Sonnar F.4.....	170.00	87.00
135mm Nikkor F3.5.....	154.50	98.00
180mm Tele-Tessar F6.3.....	.....	98.00
180mm Sonnar F2.8 w reflex.	720.00	295.00
300mm Sonnar F.4 w reflex..	850.00	375.00
Zeiss Universal Finder.....	93.00	56.50
Contameter For All Models...	.....	64.50
Multifocus Viewfinder.....	44.00	32.00
Contax Cassettes.....	5.50	3.75
Speed-O-Copy for Contax...	49.00	26.50



CINE KODAK 8
Mod. 90 Magazine, F1.9 ctd.
LIKE NEW....$86.50

BELL & HOWELL
Latest 8mm Projector 500W Case & Screen
BRAND NEW.....$102.50

STAR 'D' TRIPOD
3-Section Tripod with pan-head.
BRAND NEW..$11.95

ROLLEICORD III
Latest, F3.5 ctd. Synchro.
BRAND NEW.....$124.55

Never Undersold!

	NEW	USED
KINE EXAKTA		
Kine Exakta I F2.9	$.....	$ 82.50
Kine Exakta I Tess. F3.5	.....	87.50
Kine Exakta I Biotar F.2	.....	136.75
Kine Exakta II Tess. F3.5	.....	112.00
Kine Exakta II Biotar F.2	.....	186.00
Kine Exakta V Tess. F3.5	176.00	139.00
Kine Exakta V Xenon F.2	198.00	168.00
Kine Exakta V Biotar F.2	219.50	179.00
Kine Exakta VX Tess. F3.5	249.50	182.00
Kine Exakta VX Tess. F2.8	269.50	194.00
Kine Exakta VX Biotar F.2	343.00	236.00
KINE EXAKTA LENSES & ACCESSORIES		
35mm Retrofocus F2.5 W.A.	99.50	[illegible]
40mm Cassaron F3.5 W.A.	49.50	[illegible]
40mm Isogon F4.5 W.A.	58.[illegible]	39.00
40mm Tessar F4.5 W.A.	[illegible]	49.[illegible]
58mm Biotar F.2 Pre-set	[illegible]	[illegible]
75mm Biotar F1.5	[illegible]	[illegible]
85mm Steinheil F2.8	[illegible]	[illegible]
90mm Angenieux F1.8	[illegible]	[illegible]
100mm Trioplan F2.8	81.60	[illegible]
105mm Xenar F4.5	53.83	[illegible]
135mm Steinheil F4.5	60.[illegible]	[illegible]
135mm Xenar F4.5	58.[illegible]	[illegible]
150mm Tele-Megor	55.[illegible]	[illegible]
180mm Tele-Mega	82.[illegible]	[illegible]
180mm Tele-Xen	82.75	[illegible]
180mm Sonnar	395.00	[illegible]
240mm Tele-X	115.70	[illegible]
300mm Tele-	124.85	[illegible]
300mm Zeiss F.4	450.00	[illegible]
360mm Tele F5.5	140.[illegible]	[illegible]
400mm Tele F5.5	199[illegible]	[illegible]
Zeiss Prism	[illegible]	[illegible]
Penta Prism	[illegible]	[illegible]
German Ex Set	[illegible]	[illegible]
Microscop ter w/tubes	[illegible]	.....
Bellows At nt	44.50	28.00
35MM CAMERAS		
Alpa Refle F1	479.00	336.00
Argus C-III,	69.50	39.00
Bolsey "A" F4	39.75	.....
Bolsey "B", F3.2,	61.50	34.[illegible]
Bolsey B-2 F.3.2 ctd. RF	73.50	[illegible]
Bolsey "C" Reflex, RF	109.50	[illegible]
Canon, Serenar f:1.8, Rfdr.	295.00	[illegible]
Contessa 35 Tess 2.8 RF Synch.	214.[illegible]	[illegible]
Iloca II F3.5 RFDR. Synch	49.50	.....
Kodak 35 Rfdr. F3.5	86.75	34.00
Mercury II, F2.7	41.50	19.50
Nikon, F1.4 ctd. R.F.	349.00	226.00
PRAKTICA F2.9 ctd. BRAND NEW		$58.50
Rectaflex, Nokton F1.5	475.00	324.00
Retina II Xenon F.2	.....	79.00
Robot II Synch. Xenon F1.9	108.00	74.00
Robot 'Star' Biotar F.2	228.00	184.00
Tele-Xenar for Robot, ctd	46.50	32.00
Voigtl. Vito II F3.5, Synchro	54.75	34.00
Voigtl. Prominent F1.5	275.00	178.00
REFLEX & ROLLFILM		
Argoflex 75, synchro	15.95	11.75
Argoflex E F4.5 ctd	.....	24.00
Ciroflex, F3.5 Alphax	57.50	36.00
Ciroflex, F3.5 Rapax	76.50	48.00
Ciroflex Rapax Synchro	93.50	68.50

	NEW	USED
3 ¼x4 ¼ Super D Graflex	$246.75	$128.00
Hasselblad Ektar F2.8	499.50	346.00
Polaroid Land Camera	89.75	57.50
Master Reflex, Primotar 3.5	189.50	118.00
Master Reflex Tess. 2.8 preset.	250.00	178.00
Ricohflex F3.5 synchro	42.50	28.00
Rolleicord II F3.5	.....	64.00
Rolleicord III Xenar 3.5, case	149.50	92.00
Auto Rolleiflex, Xenar 3.5	.....	148.00
Auto-Rolleiflex, Tess. 3.5	.....	[illegible].00
'XM' Auto Rollei, Tessar 3.5	285.00	[illegible].00
'XM' Auto-Rollei, Xenar 3.5	265.00	[illegible].00
Medalist Ektar F3.5 Rfdr.	.....	89.00
Medalist II Ektar F3.5 Rfdr.	297.50	164.00
Minox 'Spy' Camera F3.5	71.[illegible]	[illegible].00
Super Ikonta A Tess. 3.5 Rfdr.	162	[illegible]
Super Ikonta B Tess. 2.8 Rfd	23[illegible]	[illegible]
Super Ikonta C Tess 3.5 Rfd	1[illegible]	[illegible]
Super Ikonta BX Tess 2.8 R	[illegible]	[illegible]
Voigt. Bessa II R.F. Skop	[illegible]	[illegible].00
PRESS CAMERAS		
2 ¼x3 [illegible]	[illegible]	4.00
2 ¼x [illegible]	[illegible]	98.00
2 [illegible]	[illegible].00	69.00
[illegible]	197.95	126.00
3 [illegible]	237.60	148.00
[illegible] Flashgun, Ac	.....	126.00
¼ Pacemaker	[illegible]	[illegible]
7 ctd. synchro	174.15	[illegible]
3 x4 ¼ Pacemaker Sp 7	213	[illegible]
4x5 Pacemaker Crown F4.7	[illegible]	[illegible].00
4x5 Pacemaker Speed F4.7	[illegible]	148.00
4x5 B & J F4.5, Rfdr.	[illegible]	69.00
4x5 Busch F4.5, Rfd	[illegible].00	109.00
2 ¼x3 ¼ Linhof	575.00	357.00

	NEW	USED
4x5 Linhof Super F4.5 latest	$373.75	$248.00
9x12 Linhof Technika F4.5	.....	98.00
9x12 Cutfilm Camera	.....	7.95
2 ¼x3 ¼ Rollholder	[illegible]	.....
2 ¼x3 ¼ Grafmatic Mag	[illegible]	.....
4x5 Rollholder	[illegible]	.....
4x5 Grafmatic M	[illegible]	.....
Graflarger Back	[illegible]	.....
PROJECTORS—8 & 16mm		
[illegible]	169.50	104.00
[illegible]	149.5[illegible]	87.50
[illegible]	114[illegible]	62.00
[illegible]	12[illegible]	66.00
[illegible]	[illegible]	89.50
[illegible] 2, 75	[illegible]	63.75
[illegible] Sound 28[illegible]	349.95	289.00
[illegible] netic Sound 202	699.95	.....
[illegible] Sound	400.00	276.00
Revere Sound	325.00	189.00
Movie Mite Sound & Silent	269.50	126.50
Ampro Tape Recorder	119.75	72.00
Revere Tape Recorder	169.50	106.00
CAMERAS—8mm & 16mm		
B&H Compani	79.95	46.50
Bolex L-8	97.00	51.50
Bole F1.9	291.50	168.00
F2.5, Latest	134.95	84.00
Filation F2.5	77.50	42.50
DeJur Mag. 8 F2.5	106.95	59.00
Revere 50, Latest, F2.8	49.50	27.00
Revere B61 Mag. F2.5	112.50	64.00
16mm B&H Filmo 70DA F1.9	.....	188.00
B&H Autoload F1.9	142.50	96.00
B&H Auto Master F1.9	179.50	118.00
B&H 200 Mag., F1.9	214.95	138.00
B&H 200T Mag. Turr. F1.9	259.95	168.00
Bolex H-16, Leader F1.9	299.50	168.00
Cine Special II Ektar F1.4	1053.35	698.00
Keystone A-7 F2.5	76.50	36.50
Kodak Mag. F1.9 Ctd. Foc. Mt.	.....	79.00

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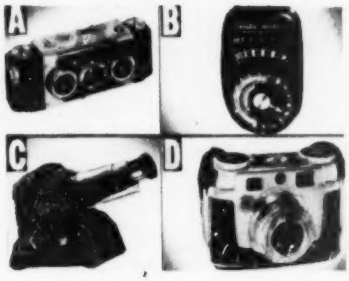
Argus PB 100 Slide Proj.	29.95	18.75
SVE 'Skyline' 300 W. Blower	52.45	31.00
SVE 'Skyline' 200 W.	34.75	19.75
Golde Reflex 2 ¼x2 ¼ 300 W.	86.50	52.00
La Belle 500 W. Automatic	95.35	54.00
TDC Mainliner 300	58.50	36.50
Kodaslide Merit	26.10	15.00
TDC Duo 2 ¼x2 ¼, 300W	69.50	42.50
DeJur Versatile II F4.5	99.50	67.00
DeJur 4x5 F4.5	172.50	118.00
Federal 2 ¼x3 ¼ F6.3	39.75	24.00
Federal 35mm F4.5	49.95	32.00
Federal 4x5 F6.3	88.95	59.00
Koclite 2 ¼x3 ¼ DeJur F4.5	99.50	67.00
Leitz Valoy, Latest	81.00	.....
Leitz Focomat 1C	147.00	98.00
Omega B-4, 2 ¼x3 ¼	99.50	68.00
Omega D-11, 4x5	168.50	118.00
Solar 120, 2 ¼x3 ¼	66.50	37.00
Solar 45D, 4x5	86.50	57.00

ALL CAMERAS SHIPPED 10-DAY TRIAL



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List $58.50! **39.50** Ship. Wt. 16 lbs.

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LEICA STANDARD, f3.5 Elmar	——	52.95
LEICA D, f3.5 Elmar	——	77.95
LEICA II, f2 Summar		99.50
LEICA IIIA, f3.5 Elmar	——	119.50
LEICA IIIA, f2 Summar	——	137.95
LEICA IIIC, f3.5 Elmar	259.00	139.50
LEICA IIIC, f2 Summitar	**350.00**	**179.50**
LEICA IIIC, f1.5 coated Summarit	434.00	289.50
LEICA IIIF, f3.5 coated Elmar	278.00	——
LEICA IIIF, f2 coated Summitar	384.20	——
LEICA IIIF, f1.5c Summarit	469.20	
LEICA IIF, f3.5 coated Elmar	209.00	——
NIKON, f2 coated	259.00	177.95
NIKON, Ctd. f1.4	**349.00**	**227.95**
CONTAX I, f2.8 Tessar		67.95
CONTAX I, f2 Sonnar		87.95
CONTAX II, f2 Sonnar		133.95
CONTAX III, f2 Sonnar		167.95
CONTAX III, f1.5 Sonnar		187.95
CONTAX IIA, f2 Sonnar	444.00	239.00
CONTAX IIA, f1.5 Sonnar	488.00	279.00
CONTAX IIIA, f2 Sonnar	490.00	295.00
CONTAX S f2, Biotar		157.95
ZEISS TENAX, f3.5 coated	66.00	40.95
KINE EXAKTA I, f3.5 Tessar		87.95
KINE EXAKTA I, f2 Biotar		137.95
KINE EXAKTA II, f3.5 Tessar		112.95
KINE EXAKTA, f2c Biotar	189.00	157.95
KINE EXAKTA V, f3.5c Tess	199.50	149.50
KINE EXAKTA V, f2c Biotar	219.50	179.50
KINE EXAKTA VX, f2c Biotar	345.00	
EXA, f2.9 coated Meritar	89.75	62.95
EXA, f3.5 coated Tessar	119.75	80.95
CONTAX IIIA, f1.5 Sonnar	**534.00**	**325.00**

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	List Price	Used
KODAK REFLEX, ¢f3.5*	137.50	59.50
BRAND NEW! Famous! **2¼ x 2¼ REFLEX** with f3.5 Coated Lens, FLASHGUN & CASE	**62.40**	**35.95**
COMPANION, f2.9 Trioplan		49.50
ROLLEICORD, f4.5 Triotar		49.50
KODAK REFLEX II, ¢f3.5*	161.00	84.50
ROLLEICORD, f3.5 Triotar	119.50	59.50
AUTOMATIC ROLLEIFLEX, ¢f3.5* Tessar, Solenoid	295.00	169.50
ROLLEICORD, f4.5 Triotar	75.00	47.00
CIROFLEX, ¢f3.5	76.98	44.50
ROLLEICORD IIa, ¢f3.5 Zeiss		89.50
ROLLEICORD, ¢f3.5* Xenar		99.50
CIROFLEX, f3.5 Rapax	99.40	49.50
MASTER REFLEX, Built-In Flash, ¢f3.5 Primotar	185.00	149.50
AUTO ROLLEIFLEX, f3.5 Tessar	**235.00**	**129.50**
ANSCO AUTO REFLEX, ¢f3.5*	155.00	99.50
Zeiss IKOFLEX I, f3.5 Zeiss		59.50
Zeiss IKOFLEX III, f2.8 Tessar		139.50
IKOFLEX IIA, ¢f3.5* "T" Tessar	176.00	109.00
ARGOFLEX, ¢f4.5 Lens	59.50	29.50
CIROFLEX E, ¢f3.5* Rapax	117.55	79.50
Voigtl. SUPERB, f3.5 Skopar		59.50
VOIGTLANDER BRILLANT, f3.5 Compur Rapid	95.00	25.00
ROLLEICORD III, f3.5* Triotar		**99.50**

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	List Price	Used
KODAK DUO 620, f3.5	52.50	29.00
KODAK TOURIST 620, ¢f4.5*	**71.00**	**39.50**
KODAK MONITOR, ¢f4.5* Lens	57.50	39.50
PERKO I, ¢f3.5* Skopar Lens	Spec	35.50
KODAK MEDALIST, ¢f3.5, RF		**89.50**
VOIGTLANDER BESSA 66, f.45*	49.50	29.50
ZEISS SUPER IKONTA BX, f2.8 Zeiss Tessar	281	124.00
VOIGTLANDER BESSA II, 120, ¢f3.5 Scopar, RF	124.50	79.50
BESSA 120, ¢f4.5*	69.00	24.50
ANSCO SPEEDEX, f4.5	45.00	22.50
ZEISS SUPER IKONTA A Special, f3.5 Novar, RF	162.00	69.50
ZEISS SUPER IKONTA B, f2.8 Tessar, RF	149.50	95.00
KODAK MEDALIST II, ¢f3.5 Ektar, Flash Supermatic	**304.75**	**157.50**

35mm Cameras

	List Price	Used
CLARUS "35," f2.8	116.25	42.50
WELTINI 35mm, f2.8 Tess RF	106.50	49.95
TENAX I, f3.5 Novar	66.00	24.50
KODAK 35, ¢f3.5*, RF		54.50
BOLSEY B2, ¢f3.2, RF	**73.50**	**46.89**
MERCURY II, ¢f2.7	82.90	24.50
RETINA II, ¢f2 Xenon	197.70	89.00
KODAK BANTAM SPEC, f2 Ektar, RF	**125.00**	**79.50**
ARGUS C2, f3.5, RF		19.95
ROBOT II, ¢f1.9 Xenon	Spec	79.00
BOLSEY, ¢f3.2, RF	61.50	39.50
KODAK "35" ¢f4.5* Lens	Spec	22.00
MINOX II, ¢f3.5 Lens	Spec	59.50
CONTESSA "35" ¢f2.8 Tessar, RF		**119.50**
RETINA IIA, ¢f2 Xenon, Auto-Wind, MX Full Synch.	**164.10**	**119.50**
BUSCH VERASCOPE, ¢f3.5, Built-In flash	269.50	189.50
KODAK PONY 135, ¢f4.5, Latest	35.75	24.50
KODAK "35," RF Model, ¢f3.5	86.58	54.50
STEREO-REALIST, ¢f3.5, Built-In flash	**159.00**	**104.50**
KODAK SIGNET "35," ¢f3.5 Ektar, Built-In flash	**92.50**	**64.50**
ROBOT I, f3.5, quick sequence		49.50
ROBOT II, f2		94.50
SIGNET 35 Kodak, ¢f3.5*, RF	92.50	64.50
TENAX II, f2 Sonnar, RF		99.50
VITESSA, ¢f2*, RF	159.50	119.50
WELTINI, f2 Xenon, RF		79.50
RETINA II Kodak, f2.8, RF		69.50
ARGUS 21, ¢f3.5*, Markfinder	62.10	39.95
BANTAM FLASH Kodak, ¢f4.5*	56.00	37.50
BOLSEY C, ¢f3.2*	109.50	79.50
DOLLINA II, f2.9, RF		49.50
EKTRA Kodak, ¢f1.9, RF		198.00
IKONTA 35 Zeiss, ¢f2.8*	120.00	74.50
KARAT II, f2.8 Xenar, RF		39.50
KAROMAT II, ¢f2* Xenon, RF	164.10	119.00

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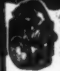
Adapt to Cameras with no additional Accessories – Precision Made

14.95 Each • 2 for 29.95



8mm Movie Cameras

	List Price	Used
KODAK BROWNIE, f2.7 lens	**43.00**	**29.50**
BELL & HOWELL SPORTSTER, f2.5 lens	**89.50**	**69.50**
CINE KODAK 20, f3.5 Lens	29.50	19.50
BELL & HOWELL COMPANION, f3.5 Lens	77.00	49.50
CINE KODAK MAGAZINE 90, f1.9	174.50	89.50
CINE KODAK 60, f1.9	89.95	49.50
DeJUR EMBASSY, ¢f2.5	**106.95**	**59.50**
CINE KODAK 25, f2.7 Kodak	48.33	29.95
REVERE MAGAZINE THREE LENS TURRET 60, ¢f2.8 B&L, 1½" ¢f3.5 Wollensak Tele 7mm f2.5 Wide Angle Lens	218.25	125.00
REVERE 8 MAGAZINE 78, ¢f1.9 Lens	124.50	69.00

16mm Movie Cameras

	List Price	Used
BELL & HOWELL 70-DA, 1" f1.9, 17mm f2.7 Wide Angle, 6" Telephoto	425.00	239.50
REVERE, Turret, 1" f1.9, 17mm f2.7 Wide Angle, 3" Telephoto	295.00	169.00
REVERE MAGAZINE Turret, f2.8	157.50	99.50
BELL & HOWELL AUTO-MASTER, TURRET MAGAZINE, ¢f1.9	274.95	129.50
KEYSTONE A7, 1" ¢f1.9	109.50	59.80
CINE KODAK MAGAZINE, f1.9 Lens	175.00	79.50
BELL & HOWELL AUTOLOAD, 1" ¢f1.9	214.00	99.50

16mm Sound Projectors

	List Price	Used
KODASCOPE FSION, 750 W	500.00	169.50
AMPRO STYLIST, 750 Watt	**399.50**	**279.50**
VICTOR 40, 750 Watt	**295.00**	**119.50**
VICTOR 24, 750 Watt	225.00	99.50
NATCO MODEL 3015, 12" Speaker, 750 Watt	479.00	149.50
BELL & HOWELL 138, 750 Watt, 2" f1.6	298.50	139.50
BELL & HOWELL 179, 750 Watt	**579.00**	**259.50**

SAVE $30.25! Used

POLAROID Camera

"Picture-in-a-minute SENSATION"

Coated Lens – Takes 3¼ x 4¼ Pictures

List $89.75! **59.50** Ship. Wt. 10 lbs.

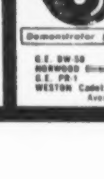
- Built-in Flash Synchronization
- Focuses from 3½ Feet to Infinity
- Easy to Load – Easy to Use

SAVE UP TO $7.30! ON FAMOUS MAKE

EXPOSURE METERS

Demonstrator Models

WESTON MASTER II EXPOSURE METERS



- High & Low Light Scales

List $27.63! Ship. Wt. .3 lbs. **21.95**

Demonstrator EXPOSURE METER VALUES!

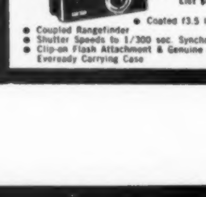
	List	Now
G.E. DW-58	19.95	15.95
NORWOOD Director	32.95	24.95
G.E. PR-1	29.25	21.85
WESTON Cadet	18.28	14.48

Average Shipping Wt. .3 lbs.

SAVE $30.50! Used

35mm ARGUS C-3 Outfit

CASE & FLASHGUN!



Complete **39.00** Ship. Wt. 7 lbs.

List $69.50!

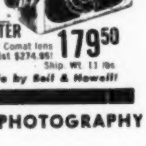
- Coated f3.5 lens
- Coupled Rangefinder
- Shutter Speeds to 1/300 sec. Synchronized
- Clip-on Flash Attachment & Genuine Leather Eveready Carrying Case

SAVE TO $112.43! BRAND NEW!

Bell & Howell AUTOLOAD

16mm Magazine Movie Camera

Coated f1.9 B & H Super Comat Focusing lens



142.50 List $214.95! Ship. Wt. 10 lbs.

- Shutter speeds 16 to 64 frames/sec.

New! B & H AUTOMASTER **179.50**

- Coated f1.9 B & H Super Comat lens
- 3-lens turret

List $274.95! Ship. Wt. 11 lbs.

Both Guaranteed For Life by Bell & Howell!

SAVE 32.70! BRAND NEW!

PEERLESS EXCLUSIVE **MAGNAR "66" Condenser ENLARGER**

For Negatives from 35mm to 2¼ x 2¼!

With! • 3" f4.5 Ilex Paragon Lens • Condenser Assembly • 2 x 2 Glassless Negative Carriers

Plus! • Sturdy Baseboard • Tilt-head for Distortion Control

And! • Built-in Red Filter

All For Only Value $59.95! **26.95** Ship. Wt. 20 lbs.

SAVE $60.45! BRAND NEW

EICOR 115 TAPE RECORDER

84.50 List $144.95! Ship. Wt. 25 lbs.

- Records & Plays at 7½" per second
- Fast forward & Rewind speeds
- Complete with microphone & Case

SAVE $44.50! BRAND NEW! Famous!

THRIFT-LITE AC-45 Electronic Flash Unit

PLUS $24.50 BATTERY-PACK

List $84.00! **39.50** Ship. Wt. 12 lbs.

- AC or Battery Operation
- 1/1000 sec. Flash duration

UNUSUAL VALUE! 2¼ x 3¼

Anniv. SPEED GRAPHIC *with f4.5 Kodak Lens*

- Cpld. KALART RANGEFINDER
- Synchro FLASHGUN

Used **109.50** Ship. Wt. 8 lbs.

Storewide CLEARANCE

BUY NOW WHILE PRICES ARE LOWEST!

Slide Projectors

	NEW	USED
SKAN 200, blower,	39.50	24.50
VIEWLEX AP3, 2½ x 2½ Projector and Case, Used	65.00	37.50
LABELLE 200, Fully Automatic,	82.75	49.95
KODAK MERIT, ƒ3.5, 150 W	36.10	20.95
KODAK 2A, 150 Watts, 5" •	52.80	29.95
VIEWLEX V33, ƒ3.5, 300 watt, blower, 62.48		
ARGUS PB100, ƒ3.5 Lens,	39.95	23.95
LA BELLE 301, Automatic, 5" Lens, 300 Watt	125.00	68.50
TDC RN, 5" Lens, 2½ x 2½ and 3 x 2, with case	66.50	38.95
GOLDE REFLEX, 2¼x2¼ & 2x2, watt, blower 86.50 58.50		

ENLARGERS

BRAND NEW!

FEDERAL 470, 3½" Double Condenser Lens 4 x 5	109.00	79.95
FEDERAL 311, Condenser System, 3½" f4.5 Lens, to 2¼ x 3¼ Neg.	69.25	49.95
FEDERAL 269, 2¼x3¼ 3½" lens, 39.75 29.75		

DEMONSTRATORS	List Price	Sale Price
ELWOOD 52, up to 5 x 7" Negatives	69.00	49.95
SOLAR 120, 3½" f4.5 to 2¼x3¼ neg. 94.50 63.25		
DeJUR II, to 2½ x 3½ Neg. Double Cond., 3½" f4.5 Lens	99.50	74.50
DeJUR I, to 2½ x 3½ Neg. Double Condenser, 3½" f4.5 Lens Distortion Control	126.50	92.00

USED

OMEGA DII, to 4x5 neg., Double condenser, w. lens 211.50 139.50

PEERLESS EXCLUSIVE — JUST OUT! SAVE $18.55!

The NEW, Sensational, German-Import

RIVAL Roll-Film 620 ROLL-FILM CAMERA

f4.5 Coated Lens

24.95 Value $43.50! BRAND NEW

Ship. Wt. 4 lbs.

Order today present sample in Leather Sent Come — First Served!

- Built-in flash synchronization
- Takes eight 2¼ x 3¼ inch pictures OR 16 1¾ x 2¼ pictures
- Speeds to 1/200 Second

Strobe • Flash

STROBE FLASH UNITS	List Price	Sale Price
DORMITZER M107, demonstrators, with Batt & Chgr	112.30	57.50
EPCO PD 40s, demonstrators, with Batt & Chgr	160.00	105.00
WILCOX P2, demonst., portable, with Batt & Chgr	161.50	113.50
CELLUX SM2 demon. part	97.00	59.50
HEILAND HR3, demonst., 1/2500 sec	83.50	47.50
STROBO RESEARCH MP300, complete slave unit for photo-cell oper., demonst	192.50	154.50
ADD-A-FLASH demonst., Batt & Chgr	130.00	59.50
POWELL STROBE, demonst.	131.33	69.50

BINOCULARS

BRAND NEW!

	List Price	Sale Price
7 x 35 MEGAPHOS, Center Focus, c with case	49.00	39.95
8 x 35 CHALLENGER, Center Focus, with case	41.75	24.95
16 x 50 SWIFT, Center Focus, c with case	75.00	48.95
7 x 50 FUJI, Ind Focus, c with case	75.00	36.95
8 x 25 ARISTOCRAT, Center Focus, with case	39.75	26.95
3 x 27 HARVARD, Center Focus with case	26.00	14.95
10 x 35 NORMANDIE, Center Focus, case	69.50	46.95
10 x 25 COLMONT, Center Focus, case	109.50	49.95
9 x 35 ROSS, Center Focus, c, case	189.00	145.95
6 x 30 ILE DE FRANCE, Central Focus, c	61.75	39.95
8 x 32 ILE DE FRANCE, c	93.50	59.95

USED

3.5 x 15 ZEISS THEATIS, Center Focus, c, with case	110.00	66.66

* Add 20% Excise Tax!

SAVE $35.00! Used, FAMOUS

REVERE 88 8mm MOVIE CAMERA

Coated f2.5 lens

- Speeds from 8 to 32 Frames per Second
- Parallax Corrected Optical Viewfinder

37.50 Ship. Wt. 4 lbs. List $72.50!

SAVE $40.00! REVERE 99

- 3-Lens Turret
- Coated f2.8 Lens
- 2 Viewfinders

List $99.50! **59.50** Used Ship. Wt. 6 lbs.

10-DAY TRIAL with FULL MONEY-BACK GUARANTEE! 1 FULL YEAR OF SERVICE

All items offered subject to prior Sale! Add Estimated Shipping Costs. We'll Refund every cent not used. If you prefer C.O.D. please send 10% Deposit!

PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

Press Cameras

PRESS CAMERAS.	List Price	Used
4 x 5 CROWN GRAPHIC, ƒ4.7 Raptar, Kalart RF	235.00	134.50
2¼x3¼ ANN. SPEED GRAPHIC, ƒ4.5 Raptar, Kalart RF, Flash Unit		109.50
4 x 5 BUSCH PRESSMAN, 135mm f4.7 Raptar, Kalart RF, NEW 205.79 129.50		
2¼ x 3¼ PACEMAKER SPEED GRAPHIC, 101mm f4.5 Ektar, Kalart RF	269.50	149.50
2¼ x 3¼ BUSCH, 101mm f4.5 Raptar, Kalart RF	133.40	74.50
2¼ x 3¼ CENTURY GRAPHIC, 103mm Trioptar, ƒ4.5°, Flash Unit, Hugo Meyer RF 184.60 127.50		
2¼ x 3¼ CENTURY GRAPHIC, 103mm f4.5 Trioptar	Spec	72.50
2¼ x 3¼ BUSCH PRESSMAN, 101mm ƒ14.5 Raptar, Rapax*, Kalart RF, Flash Unit, NEW 211.95 129.50		

SYMBOLS:
- ƒ Coated Lens
- * Flash Shutter
- RF Coupled Rangefinder

SAVE UP TO $78.39! BRAND NEW!

4x5 PACEMAKER GRAPHIC Outfit

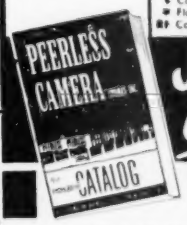
with Ektalite-Screen • Graflok Back

only **219.50** Value $297.89! Ship. Wt. 29 lbs.

COMPLETE OUTFIT INCLUDES:
- 135mm f4.7 Ctd. Wollensak Raptar Lens
- Coupled Kalart RF — Installed
- 3-cell Press Gun, Reflector, Cord, Solenoid — Installed
- Lens-Hood, Filter Holder, 4 optical glass filters
- 4 x 5 Graphic Film Pack adapter
- 4 x 5 Graphic cut film holder
- Press Carrying Case

4 x 5 PACEMAKER SPEED PRESS OUTFIT 269.50

Same features & accessories as above. Value $342.24!



JUST OUT!

NEW, Sensational, 92-Page Peerless Catalogue!

WORLD'S MOST COMPLETE LISTING OF PHOTOGRAPHIC EQUIPMENT!

Complete with every top-quality Camera and Accessory — as well as: Tape Recorders, Binoculars, Scientific Instruments and helpful Photo-Hints!

ONLY 10c A COPY — You get 25c back on First Purchase!

PEERLESS CAMERA STORES

Dept. P-1, 415 Lexington Avenue, N.Y. 17, N.Y.

☐ I WANT TO BUY .....

.....

If not completely satisfied, I will return your shipment within ten days for MY MONEY BACK IN FULL, including postage.

☐ I WANT TO TRADE. Rush best offer for my .....

☐ Please send your NEW 50-PAGE ILLUSTRATED PHOTOGRAPHIC CATALOGUE. Find 10c enclosed. I understand I will get 25c back on my first purchase!

SPECIAL INQUIRY SECTION For items NOT LISTED in this ad.

I am interested in a .....
(Description in Detail—Model #, lens, etc.)

..... I want to spend $ .....

NAME .....

ADDRESS .....

CITY/TOWN ..... ZONE ... STATE .....

PEERLESS CAMERA STORES

415 LEXINGTON AVENUE, NEW YORK 17, N. Y.

OPPOSITE GRAND CENTRAL TERMINAL • MU 7-1000

candid shots by the Editors

Got the Bird, Lost the Picture

We're always watching for anecdotes about photographers, and the other day we saw this one in the *New Yorker* about a contributor of ours, Roy Pinney:

"The moral of this story is that you cannot depend on an owl to watch the birdie. The undependable owl we have in mind, a Nicaraguan member of the great-horned group, arrived at the fifth-floor studio of Roy Pinney, a photographer, at 19 East Fifty-seventh Street, one morning last week in the caged custody of its owner, Ivan Sanderson, the naturalist, who wanted to have its picture taken in celebration of a forthcoming owl-*cum*-Sanderson television appearance. As he and Mr. Pinney were trying to determine just how it should be posed, Mr. Sanderson opened the cage and said, 'See how tame it is!' With that, in one majestic motion, the flighty bird emerged from its prison and beat it through the open window. 'Terribly rare! Central American! Uninsured!' Mr. Sanderson shouted. He rushed to the window and saw his erstwhile companion flying toward Fifth Avenue as confidently as though it were midnight in Nicaragua. To his immense relief, the owl lit on a flagpole extending from a third-floor window above Stouffer's Restaurant, just east of the Avenue. Post-haste, traveling by elevator and sidewalk, he and Mr. Pinney gained the entrance of Stouffer's. There Sanderson took up his post, watching their prey, while Pinney entered the restaurant, detoured one hostess after another, and climbed to the third floor, which contains a storage room. While an obliging waitress clung to his legs, he leaned way out and grabbed the owl, which was hanging upside down on the flagpole, snarled in some strings attached to the flag. Both men, and the owl, were so bushed that the sitting has been postponed indefinitely."

Score one for the animal kingdom in its struggle against the Man with the Camera!

Prize-winners in Tokyo. Sign reads: "Exhibition of 6th Annual PHOTOGRAPHY Salon, U.S.A."

Our Salons Around the World

Prize-winning photographs in this year's Picture Contest have been on exhibit during the past month in New York City and in ten department stores across the country. Now they become part of the PHOTOGRAPHY Traveling Salon, which will be shown in stores and museums and camera clubs here and abroad. (Incidentally, if your group wants to show a collection of about 100 prints from the Contest for two weeks, write to Director of Traveling Salons, PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y., for information.) Every year, these whistle-stopping exhibitions are seen by more and more lovers of fine photography. Last year's show was enthusiastically received in Japan, and the Konishiroku Photo Industry Co., which sent us a picture of crowds looking at the pictures in Tokyo's Mitsukoshi department store, reports: "We are glad to tell you that hundreds of thousands of photograph lovers in Japan were keenly interested in your exhibits, and they highly evaluated them, and every exhibition throughout our chief cities was a success."

Ballerina Jeanmaire is the star of Sam Goldwyn's newest movie, *Hans Christian Andersen*. Our story on pages 44-49 tells how Goldwyn hired three top-name magazine photographers to make a new kind of still pictures on the set during filming. The pictures you'll see there are the ones Gjon Mili made. Above are pictures of the provocative French dancer by the other two ace photographers, Bob Landry (left) and George Hoyningen-Huene (right).

Christmas Card Contest

Have you sent us your photographic Christmas greeting yet this year? There's still time to enter our contest and win one of the $25.00 awards made for the best ten cards. Entries must be received before January 10, 1953. Winners will be announced in the April issue, and prize-winning cards will be kept for future publication. Send your card to Christmas Card Editor, PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y. It's the original idea, executed with good technique, that usually takes a prize. Good luck!—

Abe Cohen's Exchange

LAST MINUTE GIFT SUGGESTIONS

Save $48.50 on Like New Latest Model 2¼ x 3¼ Zeiss

SUPER IKONTA C

WITH COMPUR RAPID MX FULL SYNCHRO SHUTTER

If new $198.00 ONLY $149.50

- Zeiss Tessar Opton F3.5 lens
- Coupled range finder
- Eveready Leather case
- 8 or 16 pictures on roll

SAVE $268.00 on LIKE NEW 35mm CONTAX S

with Eye Level Focusing, PRE-SET DIAPHRAGM

With Coated Zeiss Biotar F2 lens, built-in flash synchronization, self-timer, shutter speeds from 1 second to 1/1000th. With LEATHER EVEREADY CASE.

List Price $477.50 complete $209.50

Save $238.50 on Latest Model CONTAX IIA

Reg. $488.00 ONLY $249.50 (like new)

- Coated Zeiss Sonnar F1.5 lens
- LEATHER EVEREADY CASE $10.00

Many other Contax cameras and lenses in stock. Write if the one you want isn't listed.

SAVE $40.50 NEW 2¼ x 3¼ ZEISS IKONTA C (1951 model)

With coated Zeiss Tessar Opton F3.5 lens, compur rapid synchro shutter, leather Eveready case. (8 pictures on 120 film) Formerly $125.00 special $84.50

SAVE $81.50 ZEISS CONTESSA "35" Only $

with MX FULL SYNCHRO SHUTTER PLUS EVEREADY CASE

With coated Tessar Opton F2.8 lens, coupled rangefinder, built-in electric cell exposure meter

If new $226.00 ONLY $144.50 (like new)

GIVE YOURSELF A FINE LENS THIS CHRISTMAS

	Reg.	SALE
15mm Kodak Ektanon F2.7 ctd lens for 16mm Magazine Cine Kodak (demonstrators)	$59.00	$47.50
5cm Leitz Summitar F2 coated lens for Leica, used, but like new	187.00	97.50
5cm Zeiss Sonnar F2 uncoated for Contax, used		34.50
40mm Schneider F4.5 wide angle lens for Contax S or Kine Exakta, new	58.75	47.50
90mm Sun F4 coated Telephoto for Kine Exakta or Contax S with free leather case, special		49.50
135mm Zeiss Triotar F4 coated lens for Kine Exakta, new		59.50
*135mm Sun F3.8 coated Telephoto for Kine Exakta or Contax S with free leather case, special		59.50

*This is a new Japanese lens, exquisitely mounted in lite-weight satin finish chrome with leather trimmed barrel—compares favorably with lenses costing much more

STAR D Multicam TRIPODS

Made of aluminum and chrome plated steel. 3 section pan head. Fits all 8 and 16mm cameras, 35mm and press cameras up to 5x7.

Reg. $15.40 SALE $11.95

SAVE $130.50 on Like New LEICA IIIC

Formerly $350 SALE $219.50

- With Coated Summitar F2 lens
- Coupled range finder
- Speeds from 1 sec. to 1/1000th
- Leather Eveready Case

FOR THE LEICA

	Reg.	SALE
SIMS FLASH GUN, for Leica IIIC or earlier models	$28.50	$11.95
35mm SUMMARON F3.5 coated wide angle lens for Leica, latest, like new	122.40	69.50
90mm ELMAR F4 coated telephoto for Leica, chrome, lightweight, latest, like new	132.60	74.50
135mm HEKTOR F4.5 coated light weight, chrome, like new	165.00	109.50

Many other Leica Specials in stock

SAVE $20 on NEW 35mm ARGUS C3 OUTFIT

with
- Coated F3.5 lens
- Flash gun
- Leather case
- coupled rangefinder

INCLUDES
- New Telephoto lens
- Adapter Ring
- 2 Filters (your choice)
- Sunshade

Reg. $95 COMPLETE $74.50

CAMERA and FLASH GUN less accessories $62.50

SAVE $18.00—BRAND NEW BOLSEY B2 FLASH CAMERA OUTFIT

Reg. 97.50 SALE PRICE $79.50

- BOLSEY B2 35 mm Camera
- 2 Standard Filters
- Bolsey Flash unit
- (your choice of colors)
- Lens Hood & Filter Holder
- Carry All Gadget Bag

REDUCTIONS ON BRAND NEW MISCELLANEOUS ACCESSORIES

4x5 FR adjusting cut film tank	$9.00	$7.20
4x5 Compco all metal printer	special	5.49
Premier 2 surface dryer	special	9.38
#2 changing bag	special	5.20
8x10 Metal paper safe	10.95	8.25
12" Premier Trimmer with guide	7.90	5.99
Gralab Automatic Darkroom Timer	21.95	18.99
G.E. Luminous Timer with alarm	10.50	8.95
Kodak 11x14 adjustable easel	special	8.95
Kodak adjustable safelight lamp	7.40	5.95
Kodak 35mm Dayload tank	9.30	7.50
Rex 2¼x2¼" Hand Viewer	5.50	3.95
Brumberger Electric 2x2 or 2¼x2¼" table Viewer	6.50	4.95
Filter special Ser. V—3 optical glass filters your choice plus plastic filter safe	7.75	5.75
Slip on adapter ring to accept above filters, specify lens diameter	special	.95
Filter special Ser. VI, as above	8.50	6.50
Slip on adapter ring to accept above (specify lens diameter)	special	1.25
Kobal Tilt Head	special	1.50
Praezisa range finder with case		4.70
Kobal self timer for Leica and other cameras		2.95

Save $15.55! Demonstrators! GOLDE NU-MANUMATIC 2 x 2 SLIDE PROJECTOR

- Blower-Cooled
- 300 Watt Bulb

List $58.50! 42.95

SAVE $10.00 on NEW Lightweight 2¼ x 2¼ Voigtlander PERKEO I

Reg. $49.50 ONLY $39.50

- Coated Vaskar F4.5 lens
- 12 2¼x2¼ pictures on roll
- Pronto synchro shutter
- Speeds from 1/25 to 1/200

New Late Model VOIGTLANDER BESSA I

2¼ x 3¼ Roll Film Camera

Has coated Vaskar F4.5 lens in Prontor S shutter, built-in flash and built-in self timer. Speeds from 1 second to 1/250th.

Reg. $59.50 only $47.50

Prices Slashed! NEW FEDERAL ENLARGERS

	Reg.	SALE
MODEL 269 — (compact Store-away model) For 35mm to 2¼" x 3¼". With 3½" F6.3 lens	39.75	29.95
MODEL 135 — (compact Store-away model) For 35mm and Bantam films. With F4.5 lens, double condenser	44.95	37.50
Case for either of above	7.25	5.95

Similar savings on other models

2 GREAT GIFT ITEMS

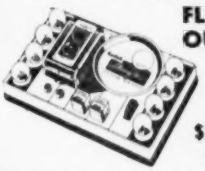
KODAK CAMERA OUTFITS

BROWNIE HAWKEYE FLASH OUTFIT

only $13.50

Brownie Hawkeye Camera, takes 12 2¼ x 2¼ pictures in color or black and white on 620 film. Includes Kodalite Flash Holder with batteries, 8 Flash Lamps, 2 rolls V620 film, booklet and instruction manual. Packed in attractive carton.

KODAK DUAFLEX FLASH OUTFIT



only $22.25

Kodak Duaflex II Camera, with Kodet F8 lens, takes 12 2¼ x 2¼ pictures on 620 film in black and white or color. Includes Flash Holder with batteries, 8 Flash lamps, 2 rolls V620 film, booklet and manual.

Give Yourself A Christmas Gift

Save $31.55 on Brand New CIROFLEX MODEL E

WITH LEATHER EVEREADY CASE

Reg. $126.05 SPECIAL $94.50

- Coated Raptar F3.5 lens
- Rapax synchro shutter
- Speeds from 1/10 to 1/400th

BRAND NEW, FAMOUS MAKE 35mm IMPORTED GERMAN CAMERA

F3.5 Coated Lens with Genuine Prontor S Flash Shutter

Worth $50.00

- Fast, Color Corrected Anastigmat Lens
- Speeds from 1 second to 1/300th

$32.50

BIG SAVINGS ON IMPORTED BOWER FLASH GUNS

High quality flash unit for cameras with built-in flash. Available in two models ... for domestic shutters (Kodak) or for foreign shutters (Compur, Prontor, etc.)

Includes battery case, midget bulb reflector, cord, bracket and instruction sheet.

only $5.95 (Postpaid)

Please specify shutter when ordering

Perfect Christmas Giving

Everyone can use a fine pair of theatre or sports glasses. A gift that will be remembered for years.

Save Up to 47% BINOCULAR SALE

Imported glasses. Price includes case. All plus 20% Fed. Tax.

	Reg.	SALE
6x15 Ultra modern glasses (illus.) last word in performance and style.		
Individual focusing, compact, only 3¾ x 1½" Pigskin case	$27.50	$15.75
3.5x15 ZEISS THEATIS, coated optics central focusing, like new	110.00	49.50
4x40 DIGAL sports glasses with central focusing	15.00	9.95

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"THE HOUSE OF PHOTOGRAPHIC VALUES"

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By ED HEAVEY

Fire-chasing free-lance Ed Heavey made this spectacular shot of burning church with Speed Graphic camera, exposed at 1/200 sec at f/4.5. Play of light on wet roof helped to silhouette the firemen.

FIRES ARE MY HOBBY

A buff with a box tells how he chases alarms and gets exciting pictures

Billowing smoke highlights dramatic picture of early morning warehouse blaze in Manhattan. Heavey gets pictures like this by cruising around city in car listening for fire engines on way to alarms.

QUITE A FEW of my friends are photographers—amateurs and professionals. I also have a number of friends who are fire buffs. A buff, as you may already know, will drop whatever he is doing at the faintest sound of fire siren or bell and chase the engines to watch the firemen putting out a "big one." Buffing, according to buffs, is the most exciting of hobbies. My shutterbug friends claim that there is no hobby as fascinating as photography. Both groups are only half right. Taking fire pictures is my hobby and noth-

Fire pictures needn't always be scenes of blazing destruction. People are good subjects, too

Casualties are not infrequent; most are firemen overcome by smoke. When this happens be ready to shoot. Editors often buy pictures of inhalator crews reviving mates.

ing can top it for excitement and fascination. At times, it's an avocation that pays off, too.

I began buffing about the same time that I started to snap pictures—some four years ago. Since then, I have sold many fire photographs to newspapers and syndicates, insurance firms and house organs. A half-dozen pictures have been featured on the cover of *With New York Firemen,* the official publication of the City Fire Department.

Most any camera can be used for this type of picture taking. I use a 4x5 Speed Graphic with a Zeiss Tessar lens which is practically ideal. If at all possible, I shoot fire pictures at a distance of about 100 feet. This provides an over-all picture of the fire which usually tells more of a story than specific detail would. My camera gives best results when set at infinity.

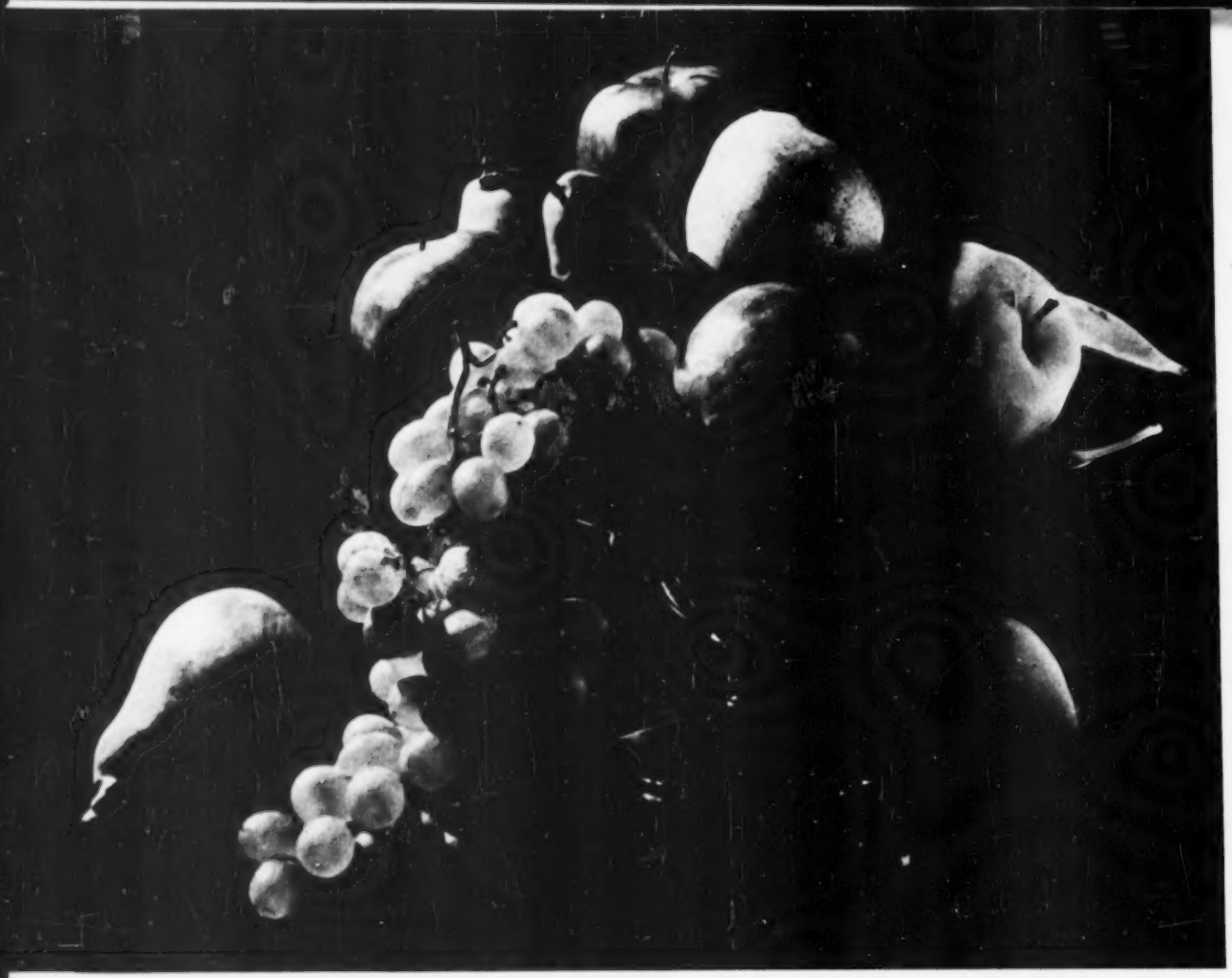
Small fires which news photographers don't bother to cover often produce good pictures like one at left. Author Heavey, above, responds on the double to any alarm he hears.

The exposure depends on lighting conditions and the necessary technique can be learned only through experience. Incidentally, a flashbulb is part of my standard equipment because, even in daylight, there are occasions when one is necessary.

I don't believe in shooting a picture with camera hand-held at a speed slower than 1/100 second. I am convinced that a camera cannot be held steady enough for technically good and clear pictures at a slower speed. Using a tripod is another story. I have found that, as a general rule, the use of a tripod has not been satisfactory, the tripod being more of a hindrance than a help at a fire scene.

If you are thinking of specializing in fire photographs, there is one precept that you should never forget. Don't get in the way of the fire fighters. If fire (*Continued on page* 78)

Human interest pictures are plentiful, and easily can be made from behind police lines. This man talking to inspector was burned out of home in New York neighborhood blaze.



Dark shadows are brightened, densities re-balanced, and highlight areas

FOR PROBLEM

THE PHOTOGRAPHER who is eager to improve his work is rarely at a loss for help. In fact, he usually is overwhelmed. Almost every day new equipment, materials, and chemicals are placed before him. The variety and profusion of these new products is enough to make the head spin. It is no wonder that many older—and excellent—materials often are overlooked. One of these is Ansco's New Coccine, a 15-year-old chemical mixture which may be the greatest thing that ever happened to your darkroom life.

It is made to order for any person who has made a black-and-white negative which can stand improvement—in other words, practically everybody.

New Coccine is a red dye which, when properly applied to your negative, allows you to lighten the area to which it is applied or to completely block out unwanted detail without resorting to "dodging" or "burning in." In fact, by applying the dye uniformly to all but certain specific areas of the negatives, the latter can be rendered darker in the final print.

made to sparkle by selective application of red-dye solution to negative

NEGATIVES: NEW COCCINE

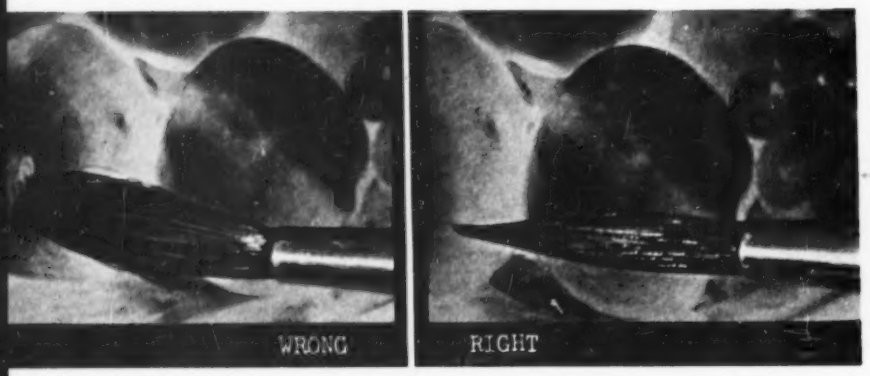
By JOSEPH FOLDES

All photographs by the Author

Working materials lined up at left are mainly New Coccine in various concentrations: dropper is used for diluting stock solution; Q-tips blot up excess dye, while pen and brushes are used to apply dye to negative as in set-up at right which is arranged around a light-box. Dye is applied layer upon layer until desired density is built up. Opaquing solution removes backgrounds completely, while 26% ammonia solution serves as dye solvent.

continued

HOW NEW COCCINE IS USED . . .



Applying dye solution with sable hair brush

The correct way to apply New Coccine dye involves working the brush to a fine point and applying the point to the negative in a continuous motion without lifting it from the surface (left). Pressing down too hard on the brush spreads the point (far left).

On too many occasions, certain parts of our prints are either too light, too dark, or too spotty. When this happens, the darkroom worker bitterly starts manipulating under the enlarger. To darken the light areas, he "burns in," increasing the total exposure of the area by pinpointing the beam through a hole cut in an opaque cardboard. To lighten the dark areas, he "dodges" by holding an opaque object over the area, thus cutting down on the total exposure.

Both these methods have obvious drawbacks. They require long practice and considerable skill. Each print must be handled individually—if a number of duplicate prints are to be made, you will rarely get any two prints which are identical. If tones of several small or oddly shaped areas need correcting, dodging and burning in become increasingly difficult and, finally, impossible. All work must be done under the enlarger, which always means haste and usually means wasted paper.

New Coccine, which may be used on all negatives from a 2¼x2¼" up and—with practice—on 35 mm, eliminates these disadvantages and adds some new virtues of its own. It requires no manipulation during printing. Once it is applied, any number of duplicate prints can be made from it. You can take all the time you want with it. All mistakes in applying it are easily remedied or removed. It costs very little.

In addition, it can lighten shadows to any degree, or remove them completely; make high-key pictures from "ordinary" negatives; intensify or introduce highlights; increase or decrease negative contrast.

The equipment needed for the process is simple: a bottle of New Coccine; one 4-oz. bottle; four 2-oz. bottles; one ½-oz. bottle; an eye dropper; one No. 3 finest sable hair spotting brush; one No. 00 finest sable hair spotting brush; six sheets of 8x10-inch lintless photographic blotters; a box of Q-tips (or a large supply of toothpicks with absorbent cotton wrapped around the tips); one pound of 26% Ammonium Hydroxide (Ammonia Water, full strength); one small bottle of Aerosol or similar wetting agent, and one drawing pen (quill) with a fine point. In addition, you will need a working surface on which you can view the negative by trans-

Vignetting—modification of dye opaquing technique

To produce the vignetted portrait, left, from the head and bust study at far left, photographer used opaquing solution on negative's background areas; neck was then subtly shaded with heavier and heavier dye until continuous blend from skin tone to pure white was achieved.

METHODS AND EXAMPLES

Opaquing can block out detail, change shapes

First step is to draw a clean line around edge of the new contour with a quill drawing pen dipped in opaquing solution—most concentrated New Coccine mixture. Remaining detail is then filled in with brush dipped in same solution. Results, far right, below.

mitted light, such as a light box, a groundglass with a 25-watt bulb, or a safelight with the color filter replaced by opal glass. For smaller negatives, a magnifying glass attached to a stand, like those used by retouchers, is useful.

New Coccine comes in powder form. Measure out 20 grains (not grams) and pour it into the four-ounce bottle. To this add two ounces of slightly warm water and shake the mixture a few times. The dye dissolves readily. Mark this solution STOCK SOLUTION. Then, measure out 15 grains of dye and put it into the ½-oz. bottle. Fill this bottle half way with water, shake, and mark it OPAQUING SOLUTION. Next, pour one ounce of water into each of three 2-oz. bottles. From the 4-oz. bottle of stock solution take 12 drops (by eye dropper) and add it to the one ounce of water in the first of the three 2-ounce bottles. Mark this WORKING SOLUTION A. Add 24 drops to the second 2-ounce bottle and mark this WORKING SOLUTION B. Add 48 drops of stock solution to the third 2-oz. bottle and label it WORKING SOLUTION C. Add three drops of Aerosol to the stock solution and to each of the three working solutions. Do not add Aerosol to the opaquing solution in the ½-oz. bottle. Then, pour one ounce of full strength Ammonium Hydroxide into the empty two-ounce bottle—without inhaling the fumes or letting them get into your eyes. All ammonia bottles must be tightly stoppered, since it loses strength quickly when exposed to air. Even when you're working with it, open the bottle only long enough to dip your brush, then close it quickly.

To start, use any negative. First, make a straight, correctly exposed and developed print. This will be used as a comparison to check the progress of your work with the various New Coccine solutions. The color sensitivity of the paper you use will affect the results you get. Use any paper but stick to your choice all the way. Despite its differential sensitivity to blue and green light, DuPont's Varigam can be used *(Continued on page 112)*

Building up shadow areas and making highlights sparkle

This technique involves application of dye solution to deep shadow areas on negative, also to natural catchlight surfaces. Result, far right, shows ideal balance between the shadows and the sparkling highlights, with background subdued to darker hue by overprinting.

Mili takes a break in shooting, with Rollei on one arm and Danny Kaye on the other.

GJON MILI

PHOTOGRAPHS

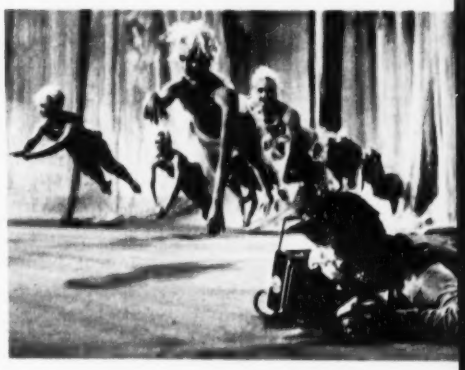
HANS CHRISTIAN ANDERSEN

Jeanmaire, as the Little Mermaid, ascends from witch-haunted sea-bottom in her biggest ballet number. Mili made this shot during performance with Speed Graphic; original was on Kodachrome.

When Goldwyn spent $4,000,000 on his biggest spectacle, he spared nothing. To get the best stills money could buy, he hired a high-priced genius

By LOUIS HOCHMAN

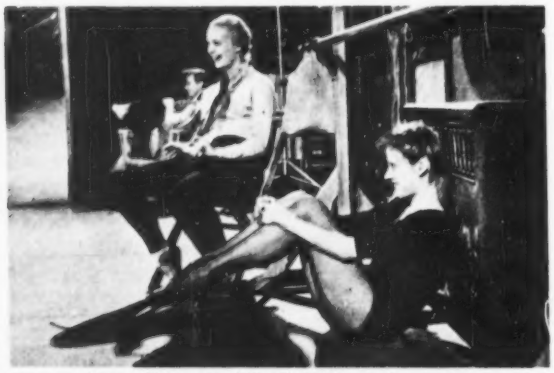
Underwater sequence of *Little Mermaid* ballet, the film's high spot, shows Jeanmaire and suspended undersea lovelies flashing through lavish Goldwyn depths. This print is from a Kodachrome original. Below, prone Mili squints behind wide-angle camera for close-up of girls.



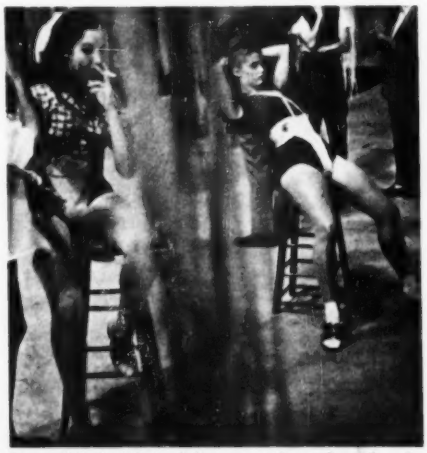
WHEN SAM GOLDWYN began filming *Hans Christian Andersen,* he brought his super-colossal thinking to bear on, of all things, the routine business of still-picture coverage, which stood as badly in need of an imaginative shot in the arm as anything else in Hollywood. For this special supercharging Goldwyn hired—at fabulous sums, it is said—Bob Landry, George Hoyningen-Huene, and Gjon Mili, three super-colossal magazine photographers. Landry was brought in to cover important sequences of the film in 35-mm color, Hoyningen-Huene to make portraits of the new French star, Jeanmaire, and Mili was hired to be present during the entire rehearsal and shooting schedule with complete freedom to cover

Three "mermaids" rest during rehearsal on "underwater" set.

Mili stalked the set between shooting sessions with 35-mm and twin-lens reflex to get off-guard shots of stars and featured players

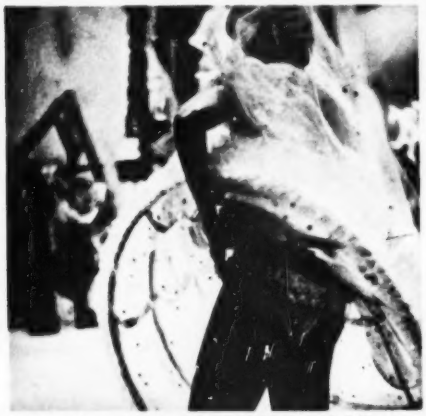


Dancers Nancy Kilgass and Pat Tribble take load off weary feet.



Two girls in "flying" harness take a short break.

Electronic flash high in room corners froze ballerinas' motion.



Jeanmaire adjusts undies before bridal fantasy.

it and interpret it photographically in his own way.

Mili's forte is photographing the dance, and since almost a fourth of the running time of Hans Christian Andersen is ballet, he got a generous portion of pirouettes and entrechats into his pictures. He's an acknowledged master of electronic flash, too, and for most of his off-the-set shooting he used clusters of speedlights—high, low, and bouncing from every angle. Certainly Goldwyn began an interesting experiment when he put these three geniuses to work. Whether the end will justify the means, and whether the experi-

Reward for Farley Granger was not in script.

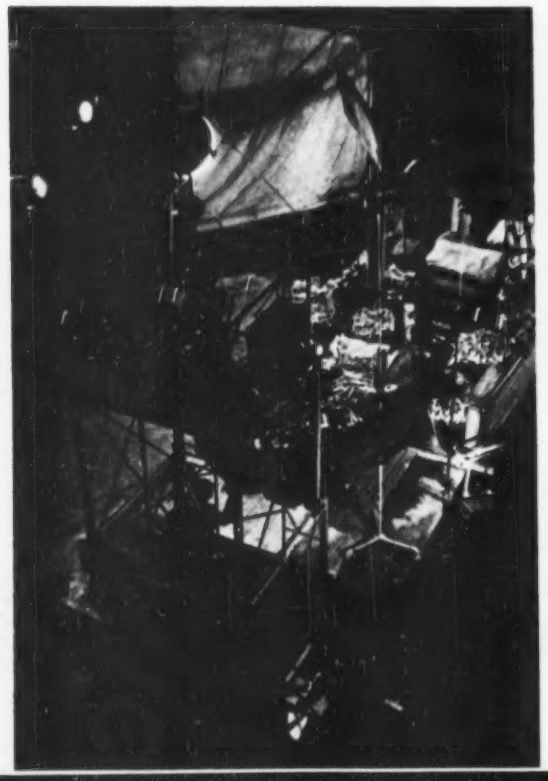
New faces and figures were brought to Hollywood by Sam Goldwyn to brighten *Hans Christian Andersen*. Joey Walsh, above, who plays Danny Kaye's apprentice, was borrowed from television for his first film role. Right, Nancy Kilgass, lovely 18-year-old dancer whose beauty deeply impressed Mili. Both these shots were taken with a Nikon and high-mounted electronic flash units. Nancy was snapped informally on a rehearsal stage; Joey's picture is more formal, made against a white background with an 85-mm lens.

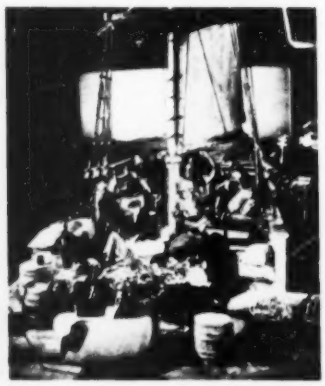
Danny Kaye, on or off the set, was a master showman and worthy subject for Mili's candid-camera technique

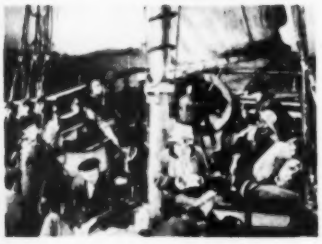
Jeanmaire and Kaye, rehearsing a song called *No Two People*, indulge in a bit of foolery. Mili used Leica, existing light.

ment will revolutionize movie studio still coverage remains to be seen. Here, at any rate, are some of the best of the Mili shots.

With him on his flight to Hollywood, Mili took his capable assistant, Paul Nodler; a diversified array of cameras; and an incredible quantity of electronic flash equipment—capable of delivering a total of 36,000 watt-seconds—which cost $800 just for freight charges on this assignment. Among the cameras were a Rolleiflex, a Nikon, a Leica, a 4x5 Speed Graphic with an f/2.5 Aero Ektar to supplement its standard lens, and a custom-made 4x5 wide-angle "cigar-box" camera with a 3-inch lens. Most frequently used of the speedlights were a Raytheon unit rated at 3,000 watt-seconds, five Strobo Research sets giving 1,000 watt-seconds each, three small portable units of 50 watt-seconds, and three specially-built jobs delivering 2,000 watt-seconds each. With this much (*Continued on page* **116**)







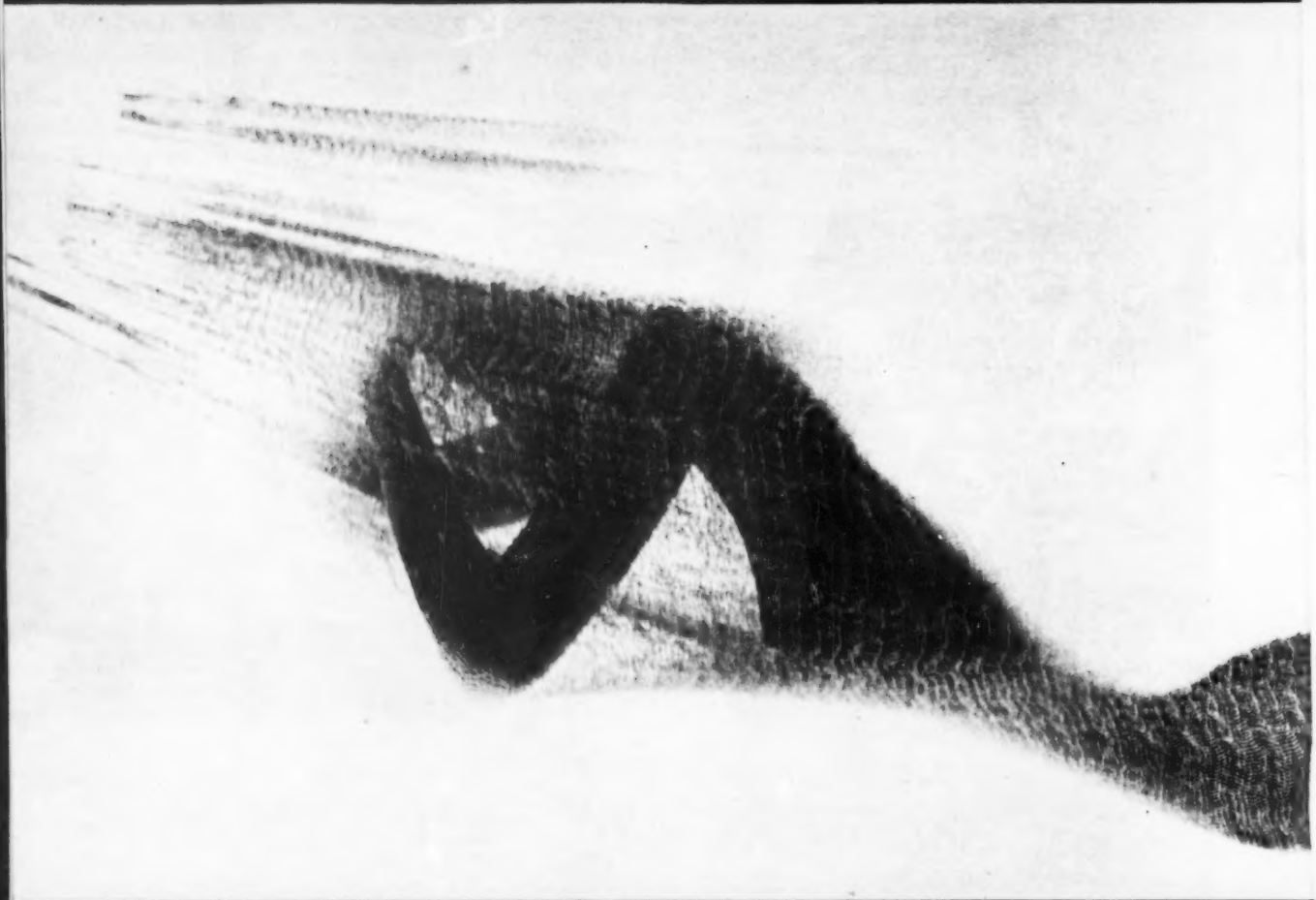
Barge in Copenhagen harbor was the setting for musical number, *Wonderful, Wonderful Copenhagen*. Far left, overall shot showing lights and reflectors in position. Left (above), Mili's view from behind movie camera. Harbor scene in background is projected on screen from rear. Below: what ciné camera saw.

Kaye rehearses narration of famous Andersen tale, "The King's New Clothes." He plays part of a story-telling Danish cobbler.

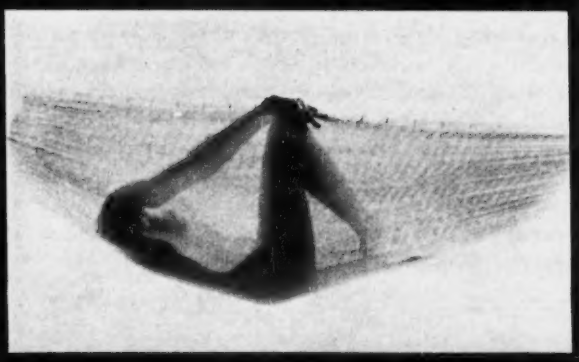
Between takes, Danny clowns for Mili's Nikon. His role in this film calls for little of the zany pantomime that made him famous.

EXPERIMENTS

Fashion photographer Howell Conant, seeking new ideas, used a hammock and wire screen to explore odd light-and-shadow effects

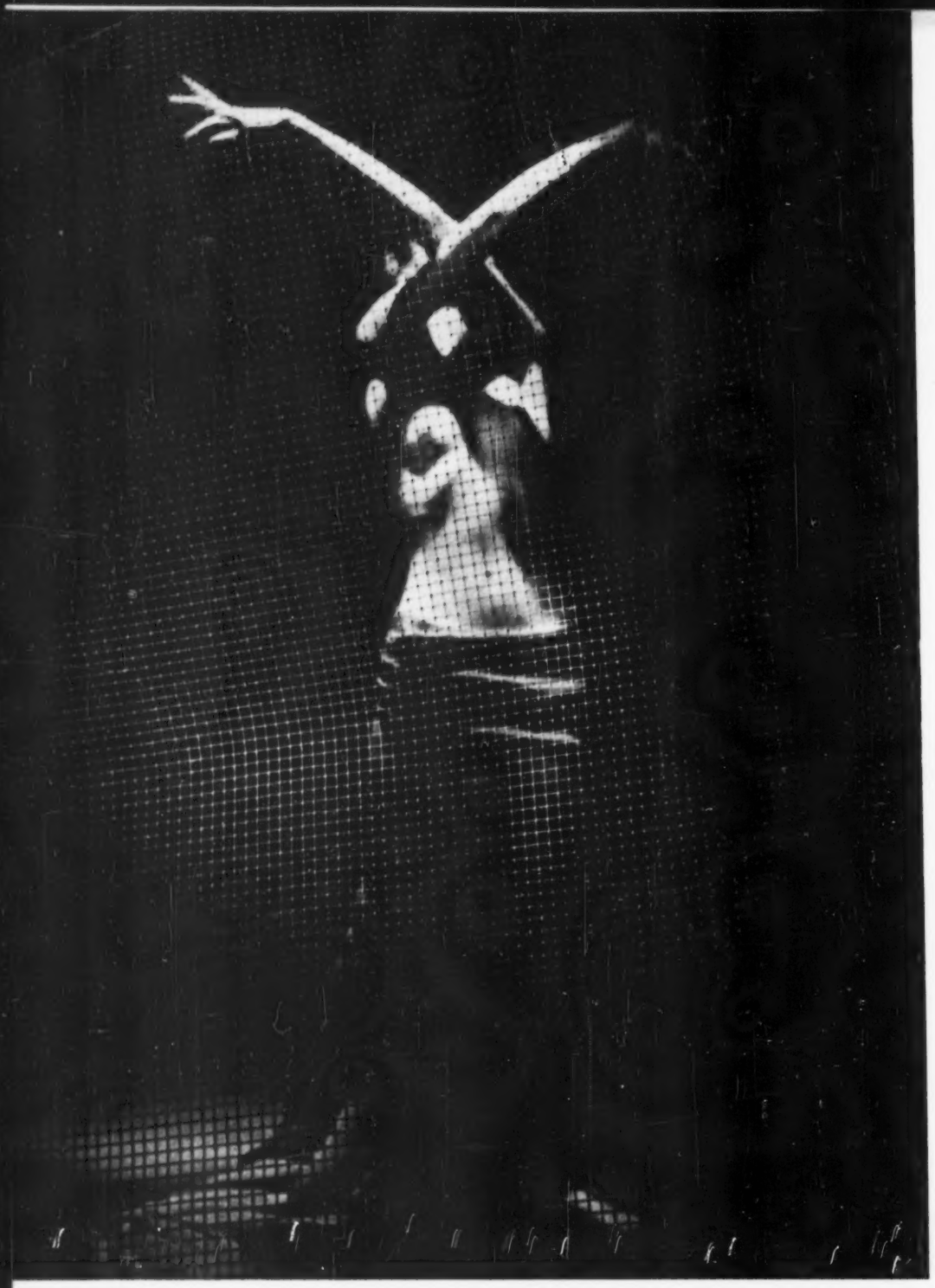


WITH FIGURES



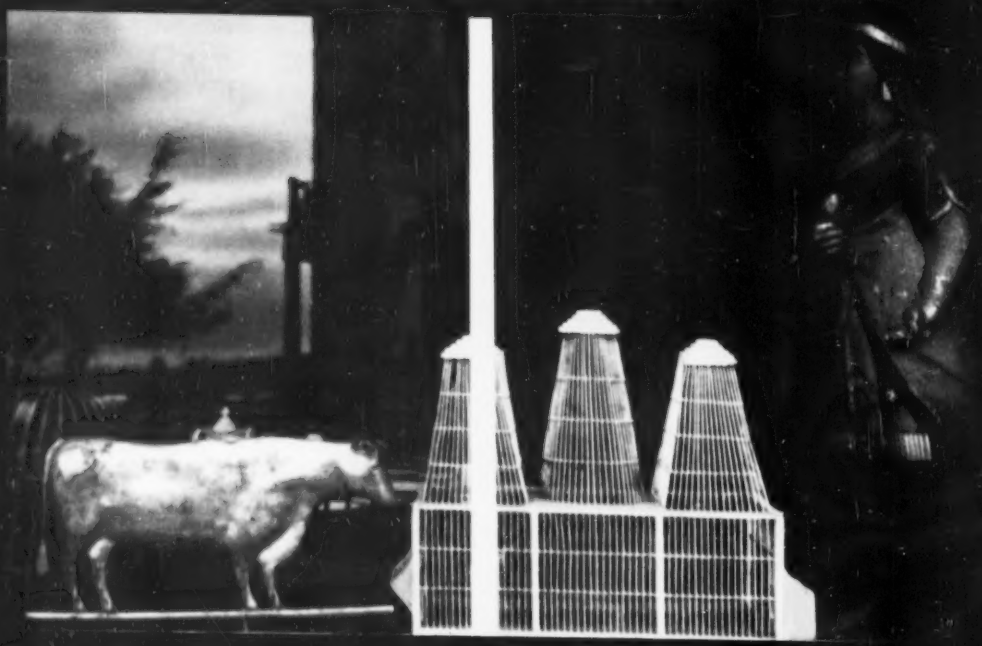
FRESH, new ideas are a fashion photographer's most valuable stock in trade. Howell Conant, one of the top men in the business, knows how important they are, and gives a fourth of his shooting time to experiments that whet his imagination and often produce just the picture an editor or advertiser wants. For the pictures on these two pages, Conant used bounce light from an electronic flash lamp with 5000 watt-seconds input. His camera was a Hasselblad, and aperture in each case was f/22. Film he used was Super-XX.

CONTINUED



PLAY OF SHADOWS cast by a big 2,000-watt spotlight overhead, and regular pattern of coarse wire mesh, combine to make an effective figure shot. Conant focused on the screen, which was lighted from the side by a 750-watt spot. The model was eight feet behind the wire, and at *f*/5.6 she was thrown slightly out of focus. The camera was a Rolleiflex, film Super-XX, and shutter speed 1/50 second. This picture and the color shot made at the same time are typical of Conant's experiments, which spur the imagination and often stand on their own merits.

FROM HIGH ABOVE, Conant directed the light of two 2000-watt spots and two 1500-watt floods to get the sun-like effect in this Ektachrome photograph. He focused on the model, blurring pattern of yellow-painted mesh in front of her, but swung the camera back to the right to bring part of the screen into focus as a counterpoint to the figure. Light from one of the floods spilled onto the left side of the wire mesh The camera was 5x7 Ansco View with 8¼-inch Dagor *f*/6.8 lens. Exposure was a full second at *f*/16 on the Type B color film.



3 LESSONS IN COLOR FROM OUR READERS

1 PUT A CANDID TOUCH IN HOME PORTRAITS

Alertness and a sense of timing will help you get that candid look, even when using a formal lighting setup. John T. Neese of Graham, N. C., placed one No. 2 Photoflood at camera, another at left, and a No. 1 high in back to make a portrait of his daughter. But instead of a stiff pose, he caught Julie looking down and saying, "Wait! I don't have my pretty new dress on." Neese used an Exakta VX with an f/2.8 Tessar lens, and shot wide open at 1/50 sec. The film was Kodachrome Type A.

2 USE SUBDUED COLOR FOR UNUSUAL EFFECTS

Robert Christie of New York found this antique shop in Southport, Conn., on a dull, overcast day. He depended on unusual composition plus dramatic contrast of light and dark to make the shot interesting. The result, although lacking in bright color or color contrast, is most striking—proving again that color slides don't always need to be "colorful" to be good. Camera was a Leica with f/2 Summar lens; exposure was 1/40 sec at f/9 on Daylight Kodachrome. Christie used a haze filter.

3 ACCENT SCENICS WITH FOREGROUND COLOR

Gay, red umbrellas of an outdoor cafe add bright splashes of color to foreground in this view of the Archbishop's fortress, Salzburg, Austria. The umbrellas provide color contrast and give an indication of scale—thus sharpening the three-dimensional feeling. Look for such bright foreground objects the next time you shoot a distant scene. Francis Geddes, of New Haven, Conn., used a Signet 35 camera loaded with Daylight Kodachrome, plus a haze filter. Exposure was 1/50 sec at f/9.

VERSATILE

Two floodlamps, a No. 1 and No. 2, were reflected off wall and ceiling for this unusual portrait of actress Betsy von Furstenberg by John Stewart. He used a Rolleiflex loaded with Super-XX, exposed for 1/50 second at *f*/4.

BOUNCE LIGHT

...WITH FLASH

It's easy to simulate natural lighting, create special effects, make few lights do the work of many. Here's the low-down on this helpful professional technique.

By H. B. WRIGHT

Photographs by the author unless otherwise indicated

HOW CAN YOU capture the natural look of soft, diffuse light without using a fast lens or slow shutter speed? Photographers who want to have their cake and eat it, too, should try *bounce light*—a versatile technique favored by many top-flight pro's. Bounce light is wonderful for shooting portraits, pinups, candids of parties or weddings, and pictures of children in action. Yet despite its great flexibility, bounce light is so simple that almost anybody with a flash-synchronized camera or a couple of reflector photofloods can use it.

In case you're not familiar with the term, bounce light refers to any light that is "bounced" (reflected) off a wall, ceiling, white card, or other surface before falling on the subject. The source can be a flashbulb, floodlamp, or electronic flash. When bounced, light scatters and becomes diffuse, thus giving a softer, more natural effect than would the harsh, direct rays. At the same time, you boost the level of existing illumination to the point where you can use relatively fast shutter speed and small aperture.

Look at the advantages you gain thereby. Bounce light is less directional, thus eliminating the strong, dark shadows that plague users of flashbulbs in particular. It's economical: one bulb or lamp properly placed can give the effect of both a "key" or main light and a "fill-in" or supplementary light. Not only can you simulate natural light, but you can create unusual effects. And although bounce light is not practical for color unless bounced off a *white* surface, it can be a lifesaver for photographers working with limited equipment on a small budget.

Of course, bounce light is no panacea for all lighting problems. But it is a valuable addition to your repertoire of techniques. For a clear demonstration of just what bounce light does and how you can use it, turn to the following pages.

...WITH FLOOD

1 FLASH ON CAMERA

Here is what happens when you use conventional flash —a flashbulb in reflector attached to camera: you get flat lighting (a minimum of modeling on face), strong highlights, and a dark shadow on wall behind subject. One No. 25 bulb and Super-XX film were used for all pictures on this page. Camera-to-subject distance: five feet—1/50 second at f/22.

2 FLASH ON EXTENSION

A very different result takes place if you detach flashgun from camera and hold it high and to one side (the right, here). Unpleasant shadow on rear wall is removed, and face is lit more interestingly. However, highlights still are strong, shadows are quite dark and heavy. A source of supplementary "fill-in" lighting would be helpful.

3 FLASH BOUNCED FROM WALL

The advantages of bounce flash immediately become clear: light is much softer and provides a more even illumination. Shadows are "filled in" by scattered light rays. The result closely simulates natural light on a cloudy day. Total distance from bulb-to-wall-to-subject is ten feet. Exposure must be increased, in this case to 1/50 second at f/5.6.

4 FLASH BOUNCED FROM CEILING

Light bounced from overhead tends to chop up the face with shadows around the eyes, under nose and chin. You can control these shadows by varying the angle with which flashgun is pointed at ceiling. Low angle minimizes shadows; steep angle gives "high-noon" effect, throws shadow around the eyes and casts a long shadow directly under nose.

5 FLASH BOUNCED FROM INTERSECTION OF WALL AND CEILING

For the most diffuse, natural-looking effect of all, bounce the light from a point where the wall and ceiling meet. You retain subtle modeling on the face, but have no dark shadows on background, no half lighting, less dividing of the face into small shadows. For these reasons, wall-and-ceiling bounce is particularly good for making portraits.

BOUNCE LIGHT IN ACTION

FOR PARTIES—

bounce two, three, or four floodlamps from the walls and ceiling to simulate natural room light. This arrangement gives you complete freedom to wander around with your camera and shoot candidly. Adjust the lamp-to-reflecting surface distance for effect wanted. If lamps are close to surface, the bounce light is contrastier and more directional; if lamps are farther away, the light is softer and less directional.

FOR SPECIAL EFFECTS—

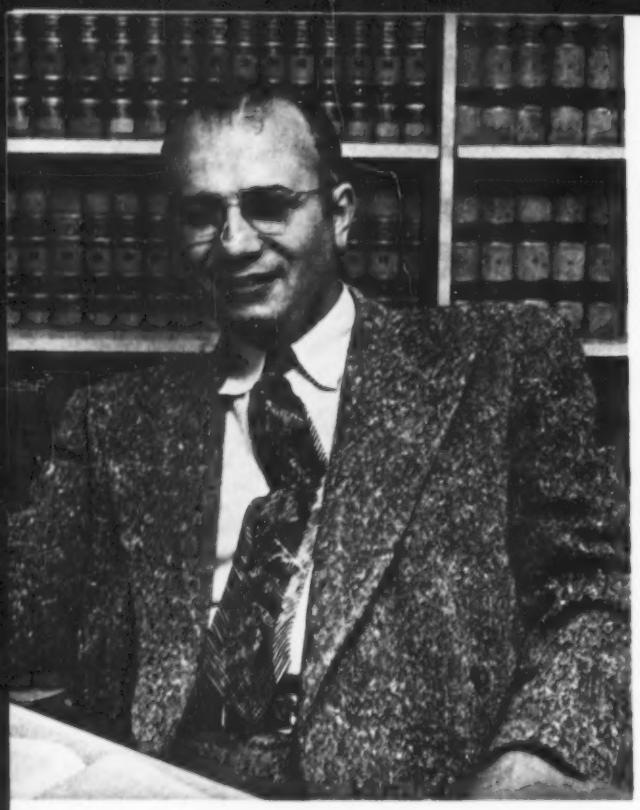
use a white card as the "bounce point" or reflecting surface. For this shot, two bulbs were used: one bounced from white card at model's feet to simulate dash lights, and one bare bulb bounced from rear cushions to light background. Open flash exposure at f/16. Use this trick to make shots by "firelight" in your home or outdoors. Light bounced from white card in fireplace simulates glowing embers, bounced from sand it becomes a campfire. However, be sure to hide flashgun and cord from camera.

EXPOSURE GUIDE FOR BOUNCE LIGHT

These recommended exposures are intended as a rough guide only. They are based on Super-XX film, medium-gray walls and ceiling, and subject-to-camera distance of eight to ten feet. One method of computing bounce-light exposure is to use the standard guide number for your bulb or lamp, but increase indicated exposure by 2½ lens stops. Another system is to use these standard guide numbers, but to figure distance as bulb-to-reflecting-surface *plus* surface-to-subject distance. Of course, you can compute exposure with an exposure meter if you use bounce flood, and not flash.

WITH FLASH	WITH FLOOD
1 No. 5 bulb.....1/50 sec at f/8*	1 No. 1 Photoflood.....1/25 sec at f/2.8
1 No. 25 bulb.....1/50 sec at f/8	2 No. 1 Photofloods.....1/25 sec at f/3.5
1 No. 40 bulb.....1/50 sec at f/11	1 RFL2 bulb.....1/25 sec at f/3.5
1 No. 22 bulb.....1/100 sec at f/16	2 RFL2 bulbs.....1/25 sec at f/4 or 4.5
	1 No. 2 Photoflood.1/25 sec at f/4 or 4.5
	2 No. 2 Photofloods....1/25 sec at f/5.6

*SM and SF bulbs are not recommended for bounce flash which requires maximum light output. However, most cameras synchronized for SM and SF bulbs also are synchronized for the more powerful No. 5 bulbs.



FOR PORTRAITS—

a single flashbulb gives you a versatile light source. Above, one No. 25 bulb is pointed at corner of room to give greatest possible diffusion. Soft, evenly-spread light produces a natural-looking picture, left. Another variation of single-bulb method is to allow some direct light to spill over onto subject, thus creating "catchlights" (bright highlights in eyes, on lips, etc.) and filling in shadow areas. Used in this way, one flashbulb can do the same work as two.

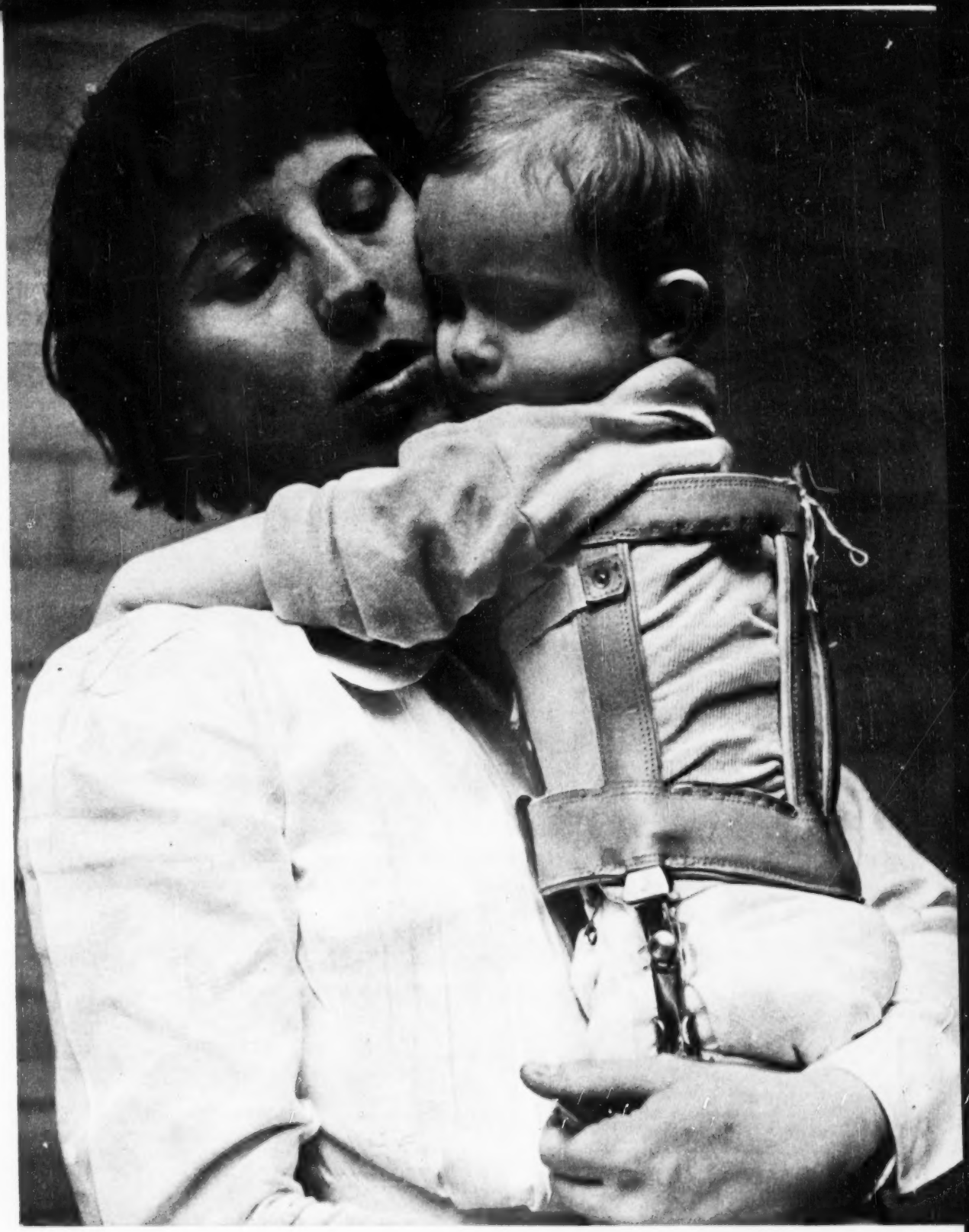
BOUNCE LIGHT IN ACTION—continued

FOR WEDDINGS—

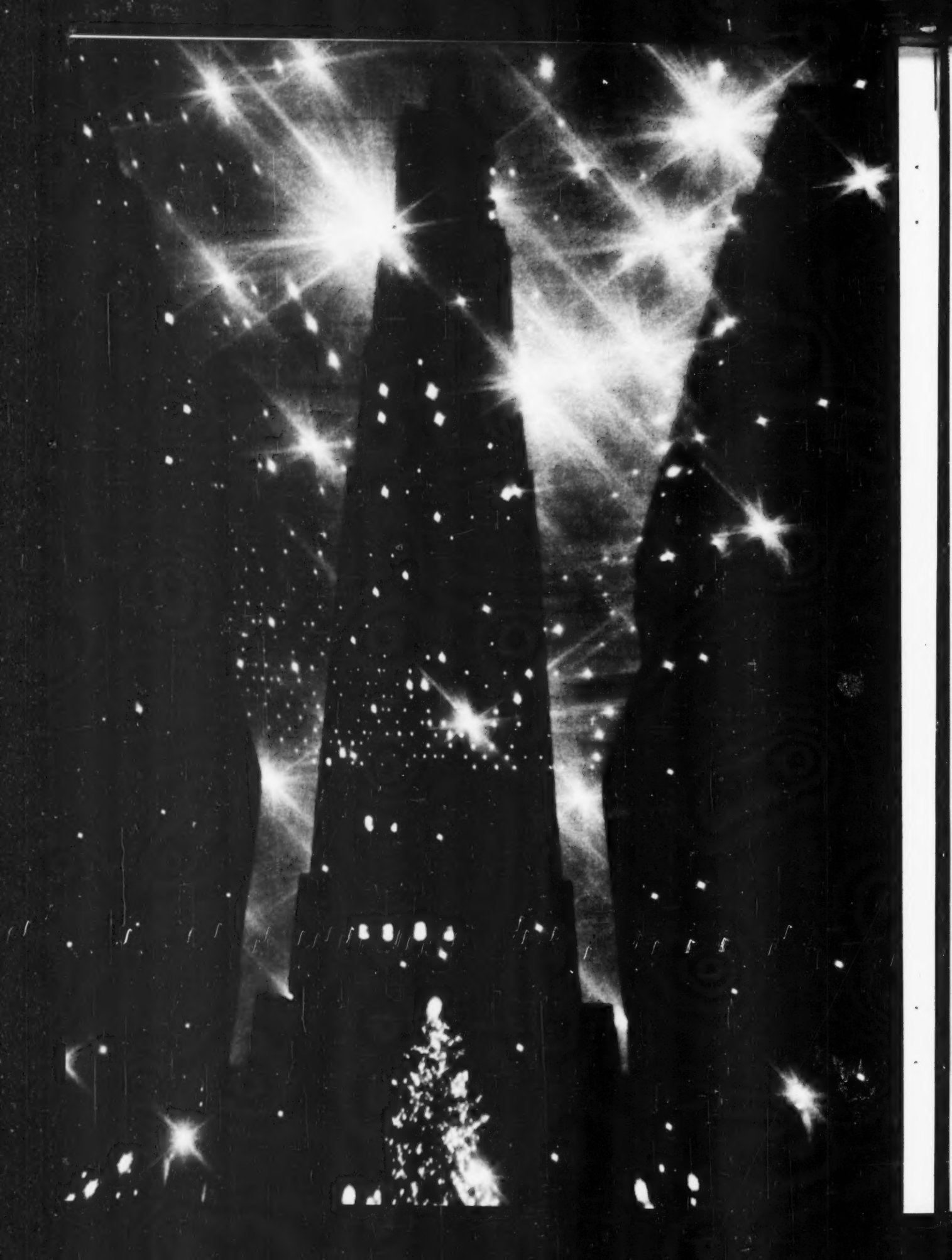
bounce flash is a good method to use because it offers speed, simplicity, spontaneity, and no dark shadows on walls. Tricky white-on-white subjects are easier to record by soft, diffuse light than by direct flash.

FOR CHILDREN—

bounce flash permits the use of relatively faster shutter speeds (to stop action) and smaller apertures (for more field depth) than you could enjoy while using ordinary room light. Bounce floods reduce glare and heat.



WITH ELECTRONIC FLASH—
bounce technique is basically the same as with flashbulbs. John Goeller used one speedlight unit to make this appealing natural picture of a young polio victim in New York's Bellevue Hospital. His camera was a Rolleiflex with *f*/3.5 Tessar; exposure, on Super-XX, was *f*/4.5.



HOLIDAY PICTURES

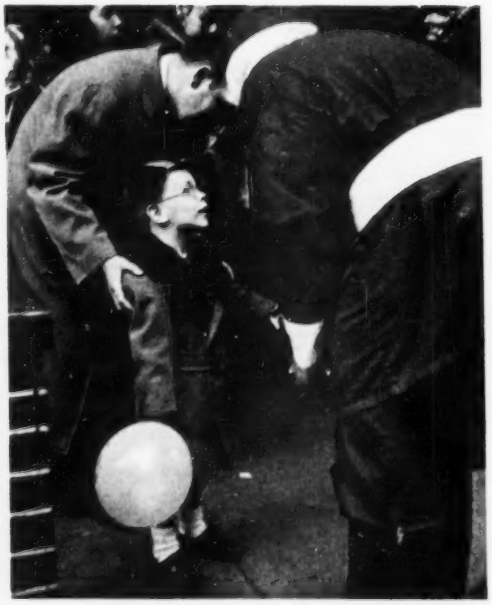
YEAR'S END AND YEAR'S BEGINNING—*it's time to put your camera in a holiday mood, to let it catch the flavor of festivity. It can remember for you the delight in a child's eyes on Christmas morning, the exuberance of welcoming the New Year, the solemnity of a religious service, the solid satisfaction of having the whole family together—all that makes the holiday season memorable. Watch for kids clustered around a department-store Santa; watch for winter sports—the flash of skates and the swish of skis; watch for the magic midnight moment caught between the old year and the new; watch for the season's symbols. Let your camera see everything you see, and you'll have a priceless record of the winter holidays.*

•

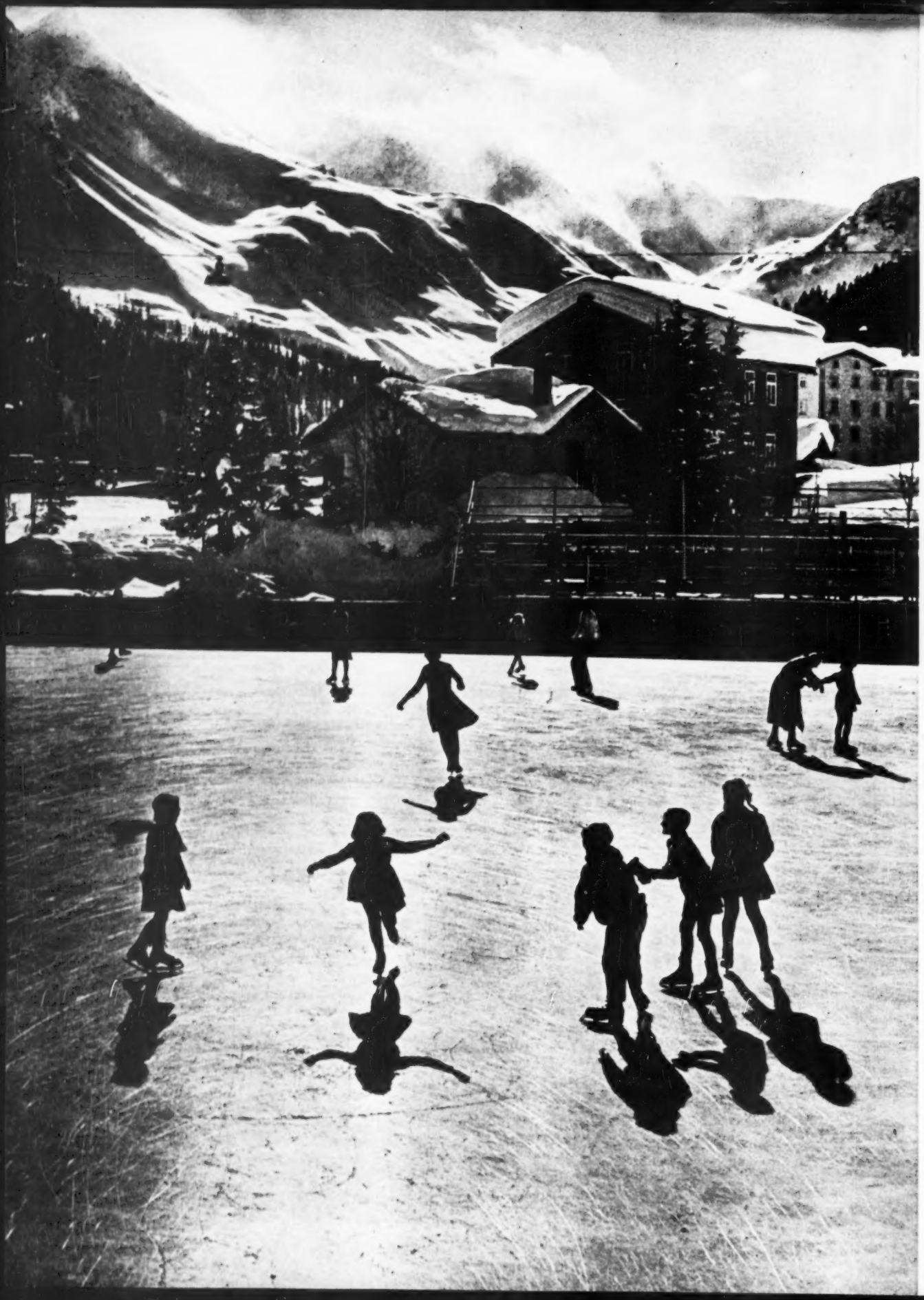
Arthur Lavine, in search of a photographic Christmas card, sandwiched two negatives together to make a startling picture of New York's Rockefeller Plaza at night, left. He exposed Super-XX film for four seconds at f/8 to record the RCA Building silhouetted against a late dusk sky, then switched to a longer focus lens to make a time exposure of lights strung overhead. Vaseline smeared lightly over the lens of his Meridian 45B and two circles cut from fly screen caused the bizarre star patterns.

Paul Himmel saw a Christmas tree as a design in circles of confusion, above. He created the effect simply by racking his Rolleiflex out of focus. Exposure was two seconds at f/3.5 on Super-XX.

HOLIDAY PICTURES



MAN OF THE HOUR is Santa Claus. Seek him out in your own town for charming candid pictures like these by Ruth Orkin, who caught the heart-warming response of children to a sidewalk Santa at Macy's department store in Manhattan. Shooting by natural light on a winter afternoon, she used a shutter speed of 1/25 second and varied the aperture of her *f*/1.5 Sonnar lens from *f*/3.5 to wide open as the day faded. Her Contax was loaded with Super-XX film. The biggest problem came from last-minute shoppers who made picture-taking one continual battle. She says, "They poured in front of my camera in a steady stream in order to take a short cut across the street. And motorists were forever trying to park on me."



A CHILD'S WONDER on Christmas morning is tenderly recorded by Tana Hoban, above. Watch for moments like this as you celebrate the holidays, and preserve them on film for time to come. Notice how Hoban used low angle to throw attention on key details. Out-of-focus baubles and branches in background set Christmas mood without distracting. The soft, natural-looking light was provided by three electronic flash units reflected off wall. Left, J. Allan Cash of London, saw holiday skaters in the Alpine village of Arosa, Switzerland. Backlighting helped him catch the glitter of ice and dramatize the figures as silhouettes. Cash used a Rolleiflex, exposed Panatomic-X for 1/100 second at f/11.

HOLIDAY

PICTURES

HORN-TOOTING GIRL in restaurant window, top, symbolized New Year's Eve for John C. Orr of Mt. Kisco, N. Y. The only light came from a neon sign. Orr used a Contax with a Sonnar lens, and exposed Super-XX film for 1/10 second at *f*/1.5. Above, Herbert Lanks of Jenkintown, Pa., unlimbered his Medalist in the midst of a blizzard to record traditional yule log ceremony at Lake Placid Club. (Notice blurred streaks of falling snow due to slow shutter speed.) Right, Andre de Dienes combined two negatives to tell the Christmas story in one picture. The Madonna and child were recorded in museum by natural light; Christmas tree was shot at night with a time exposure. De Dienes printed tree twice to frame statue.

TRANSPLANT

Double printing can enhance pictures with foregrounds that weren't there

By ROBERT H. ROLOFSON, Jr.

Run-of-mill picture of C-74 plane, below, is made more interesting by adding tree-and-fence frame from a second negative. Bottom shot shows the improvement. Tree negative was exposed for sky so that foreground elements would print in silhouette.

FOREGROUND INTEREST can make a striking photograph out of a mediocre one, but it sometimes is impossible to find subject matter set in the proper type of frame so that it shows to advantage. Actually, though, you don't have to have your setting right on hand at the time the picture is made—you can make it to order at your leisure and, by means of double printing, can combine sections of two or more negatives to produce scenes set in unusual and striking *foreground frames*. Even commonplace compositions will take on new significance when framed with picturesque trees. The frame enhances the scene—makes it more third-dimensional. Doubtless you have made many negatives this summer that will lend themselves to this treatment.

Anyone who processes his own negatives and makes his own enlargements will be able to produce these effects through the simple process of double printing. Probably the most effective method is by adding trees to the foreground of a scenic photograph, as illustrated here. The first step is to select a scenic negative from your file. Then select your tree *frame*. Place the negative, upside-down, emulsion-toward-the-lens, on the groundglass. Secure it temporarily with bits of cellulose tape. Focus camera and move it about *(Continued on page* 105)

This British Honduras waterfront was shot from a bridge, with no opportunity to include foreground interest. Darkroom technique of superimposing frame from a separate negative adds feeling of tremendous depth, right.

that tree

Framing technique enhances this scene, too, made in northern Ohio. Printing tests determine correct exposure for scenic and for tree negative so that, when double exposed, both images come to full development at the same time.

NATIONAL SNAPSHOT AWARDS

1

SOME 341 amateurs, scattered from Maine to Hawaii and throughout Canada, shared a jackpot of $16,525 in cash prizes offered in the 14th Annual Newspaper National Snapshot Awards for 1952. National judges were Robert Boyd, president, National Press Photographers' Association; Halleck Finley, top-flight photographic illustrator; Steven Dohanos, artist and illustrator for leading magazines; B. Anthony Stewart, senior staff photographer, National Geographic Society, and Kenneth W. Williams, manager, Photographic Illustrations Division, Eastman Kodak Company. Eighty-six newspapers in the United States and Canada held the preliminary contests.—▶

2

1. George J. Majernik, Jr., of Scranton, Pa., won one of four $1,000 Grand Prizes with this snapshot of a very young lady waiting for a train, entered in the "Scenes and Still Life" class by the *Scranton Times*.

2. Winner in "Young People and Adults" class was George K. Pheneger, of Texas City, Tex., with shot of girl rodeo rider banking for turn before the stands, which was entered in the *Houston Press* contest.

3. Little girl indoors on a rainy day was photographed by Alice Kiebert, of Ottawa, Canada, winner in the "Babies and Children" class. Her photograph was entered through the *Ottawa Citizen* snapshot contest.

4. Ruth Slivinsky, of Rockville, Conn., won the Grand Prize in the "Animal Life" class with her shot of a young snow-covered puppy waiting to be let in. This photograph was entered through the *Hartford Times*.

3

4

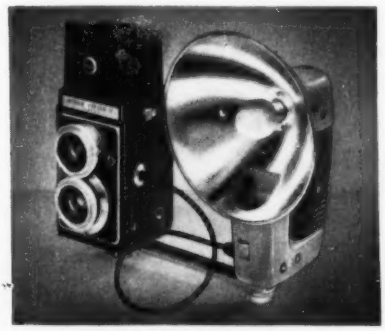
The Kodak BULLETIN

News of Kodak Products . . . Processes . . . Suggestions for Better Pictures

Kodak Dependability is the new word in flash equipment . . . B-C extends range and performance.

Positive, dependable firing of one or several flash lamps is provided by the B-C (battery condenser) unit of the Ektalux Flasholder. Power, 22½ to 45 volts, to fire lamps remains ample and constant throughout the life of the batteries. Dependability, too, is built into the rugged design of the Ektalux. This is a truly professional outfit, instantly recognized and adopted as such by those who know their flash operation. The functionally designed hand-hold has the feel of rightness; you sense this the minute you pick it up.

The basic Kodak Ektalux Flasholder operates with internally synchronized cameras; for cameras with non-synchronized shutters there's an accessory solenoid and synchro-switch outfit, at $21.60. Matching Extension Units, $12.40. Depending on bracket, the basic unit runs from $29.75 to $33.85.



Kodak Ektalux Flasholder

Where flash requirements are not as complex or frequent, the new Kodak Standard Flasholder at $8.25 is a thrifty answer. The strong, smooth plastic case is shaped to fit the hand . . . opens up to provide easier cleaning and reveal the simple, rugged internal construction—no wires . . . no soldered joints. Has positive spring ejector, kink-proof permanently attached cord; unit detaches easily and quickly from bracket for off-camera lighting. May be adapted to B-C operation with Kodak B-C Flashpack ($2.95). The Flashpack may also be used with most other flasholders taking two "C" cells.

By the way, a 45-cent investment for the simple, plastic Kodak Two-Way Flashguard will relieve you of all your worries about those once-in-a-million flash lamp blowups. And the choice of clear or diffuse lighting it gives you makes for more lighting control. Comes with Standard Flasholder.

Kodak Standard Flasholder

Kodak The trend in picture taking . . . black-and-white or color . . . is toward use of filters for better light control.

With rare exceptions almost any picture can be improved through the use of the proper filter . . . to set off the clouds, bring out the detail in foliage, improve skin tones, or to better color balance. Your Kodak dealer has a complete assortment and will be glad to help you with your choice (Series V, $1.75 and $2.17; Series VI, $2.07 and $2.59). A real buy for use with inexpensive cameras is the Kodak Cloud Filter at $1.72.

Kodak New Kodaslide Highlux Projectors give more screen brilliance, provide maximum protection to slides, allow conversion.

Flexibility is the new word in slide projectors. Now you can start with a 300-watt power-cooled unit—or you can start with a thrifty 200-watter, and convert it later by adding a blower case and 300-watt lamp. It's a new idea—and a help to many budgets.

In the 200-watt class is the new Kodaslide Highlux II Projector, with convection cooling for both lamp and slides.

In the 300-watt class is the Kodaslide Highlux III Projector, incorporating a powerful (but very quiet) blower in the carrying case base (see picture below).

Each Highlux Projector incorporates a brand-new, and improved, double-condenser optical system that gives you unbelievably brilliant screen images. Ask your Kodak dealer to demonstrate the difference. In both, the slides feed in from above, doing away with unintentional repeats and side-to-side jarring.

You can buy the Highlux III complete with blower case for $56.50; the Highlux II for $36.50. The blower case and 300-watt lamp can be added to the Highlux II at a later date for $19.20 and $2.59.

Kodak Wintertime is darkroom time . . . time to display the creative skills out of which come great pictures.

Your Kodak dealer is now featuring the latest Kodak darkroom equipment . . . Flurolite enlargers, new 2-Way Safelamps, enlarging lenses, masking easels, Kodacraft Roll Film Tanks, chemicals, papers . . . everything you will need.

Prices include Federal Tax and are subject to change without notice.

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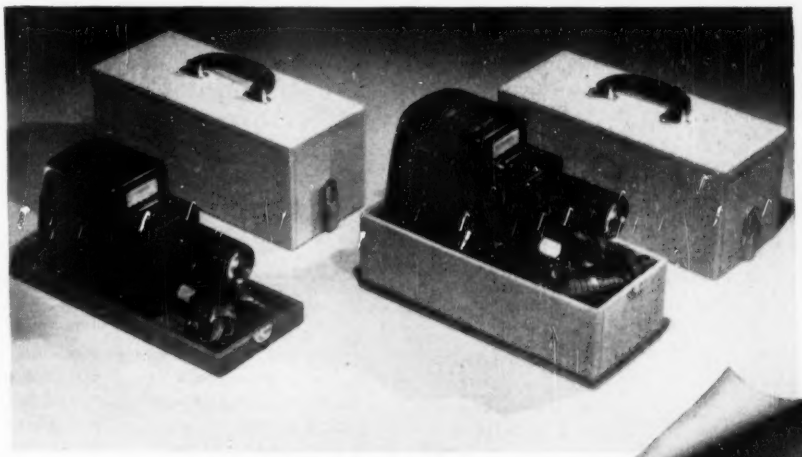

Kodaslide Highlux Projectors II and III

Kodak
TRADE-MARK

The Kodak BULLETIN

IRVING B. ELLIS
FRPS-APSA

Experts' Choices For Fine Prints

No. 8 in an informative series . . . a leading contest winner states his secrets and preferences

DR. IRVING ELLIS is an expert in a special field—the winning of photographic contest prizes. In the past twenty years or so, he has won more than seventy-five important awards. He won his first award in 1929, with a box-camera snapshot. In 1930, he took one of the top prizes in an international contest sponsored by the Eastman Kodak Company. He has won automobiles, watches, typewriters, cash—and an exceptional knowledge of the qualities a print must have in order to win.

These qualities, Dr. Ellis feels, are human interest; good lighting; and crisp, sparkling print quality. He is a life member of several camera clubs, and a frequent salon judge—and he finds the three basic elements of picture success are just as valid in the formal salon as in the rough-and-tumble of a prize contest.

For many years, Dr. Ellis made all his salon prints on *Kodak Opal Paper*, and his contest prints on glossy *Kodabromide* F. Now, his enthusiasm goes to *Kodak Medalist Paper*. "I am very much impressed," he writes. "The first thing I noticed was *Medalist's* warmth, richness, and high speed, plus the crispness of a paper like *Kodabromide* . . . I can tell you right now *Kodak Medalist* is my No. 1 choice."

KODAK does not offer *Medalist* as a "universal" paper—but it does have a unique combination of fine qualities . . . rich warm blacks, excellent printing speed, a full range of contrast grades all matched in speed, excellent choice of surfaces, excellent response to toning, and superior flexibility of contrast control by varying the ratio of exposure to development. This combination is no accident; it was evolved through long research because serious workers asked for just such a paper. Carl Mansfield's famous 88-salon "Minnow Catching" is here reproduced from a print on high-lustre *Kodak Medalist* J. Note how it incorporates Dr. Ellis' three elements: human interest, good lighting, and sparkling print quality. For exhibition, Mr. Mansfield made his salon prints of "Minnow Catching" on *Kodak Opal* G, the long-time favorite of all salon papers.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide Paper*. Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper* G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural* R.

For transilluminated prints—*Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid* N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo, Velox, Resisto* N, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

"Judy," Dr. Irving Ellis, Piedmont, California. Print on *Kodak Medalist* F (glossy, white). The original, of course, has a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed presses. For Dr. Ellis' appraisal of *Kodak Medalist Paper*, see facing page.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

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Wintertime Traveler . . . or Stay-At-Home

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Wherever you are . . . wherever you go . . . whether the scenes you'll treasure are of a palm-fringed tropical beach, a Laurentian ski run, or the children's back-yard snowman, you'll like what you get with the Cine-Kodak Royal Magazine Camera.

Here is the personal movie camera that *does everything*. In crisp color or black-and-white, indoors or out, this superb 16mm. camera makes "big" movies at normal speed or in slow motion . . . gives you single-frame exposures for animations or time-lapse pictures . . . gets long-range shots by accessory telephoto, or focuses down for "close-ups" a mere 12 inches away. It's magazine loaded, for greatest ease and speed of use.

Take it with you . . . keep it with you. Keep your memories alive in movies. Ask your Kodak dealer for the Cine-Kodak Royal Magazine Camera, 16mm., with superb "Ektar"* *f*/1.9 Lens. $176.25.

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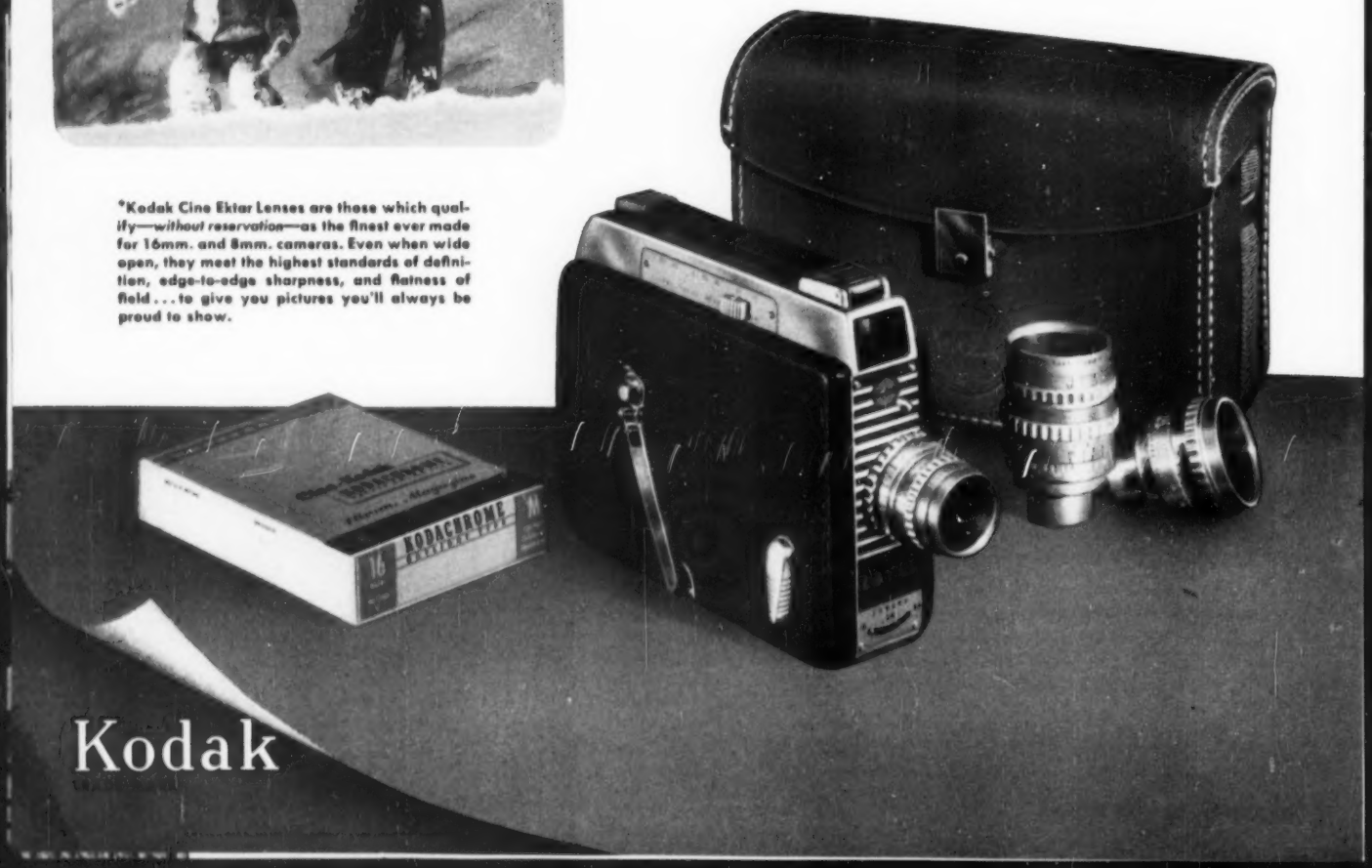
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*Kodak Cine Ektar Lenses are those which qualify—*without reservation*—as the finest ever made for 16mm. and 8mm. cameras. Even when wide open, they meet the highest standards of definition, edge-to-edge sharpness, and flatness of field . . . to give you pictures you'll always be proud to show.

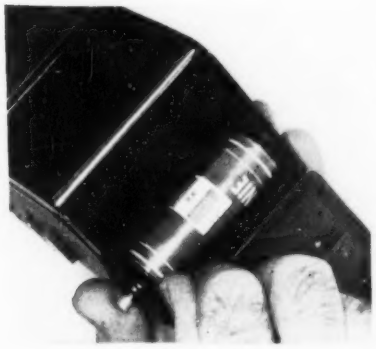


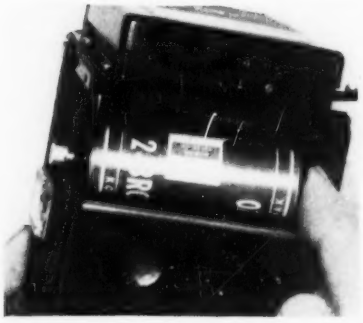
Kodak

GRAFLEX UNVEILS

NEW REFLEX CAMERA

Graflex 22, first in new line of twin-lens reflex camera for amateurs.





Big feature of new camera is ease of loading and unloading. Push pin locks spool in, top, and reverse pressure on spool, bottom, releases pin.

THE FIRST twin-lens reflex camera bearing the name Graflex recently made its debut in the retail market and thereby gave substance to the rumors that have tantalized the industry for some time. The new camera is the Graflex 22. It is not a Ciro-flex with a Graflex name plate, even though its externals resemble those of the earlier camera and its arrival heralded the suspension by Graflex of the entire Ciro-flex line. The new camera is wholly Graflex-made—fabricated and assembled in Rochester. Many of the structural and operating features and some of the basic dies of the Ciro-flex-D are incorporated in the Graflex 22, but there are some 10 differences between the two, and the manufacturing systems are vastly changed.

The most important difference is a new and simplified film-loading system. Both the take-up spool and the film spool are dropped into their chambers without any need to overcome spring tension. Securing pins are pushed into place and the rest of the loading proceeds as effortlessly as that of the most expensive import.

The Graflex 22 comes with an 85-mm, f/3.5 Graflex Graftar taking lens, an f/3.2 viewing lens, and a Century Synchromatic shutter, all made by Wollensak. The T, B, 1/10, and 1/25 second shutter settings are synchronized for Class M flash lamps, the 1/50 and 1/100 for Class F, and the 1/200 second setting for electronic flash with "X" (zero milliseconds) delay. It is emphasized that lenses and shutter represent an improvement over those of the Ciro-flex, which had established an excellent reputation in their own right over the past 12 years. The Graflex 22 is priced at $89.50, and Graflex is planning in the not-too-distant future to bring out one or more de luxe models.

The internal flash mechanism of the "22" is coupled to a shoe that forms an electrical connection with the "foot" of the Jen B-C Pocket Flash Unit, or the shoe-type connecting cord of the standard Graflite combination. With the Jen-Flash, of course, the unit must be anchored to the camera unless an extension lamp is plugged into the series outlet of the Jen-Flash housing.

Unlike Ciro cameras, the focusing standard of the Graflex 22 is moved forward by moving the focusing wheel forward and *vice versa*. In the earlier camera, the focusing wheel was moved in the direction opposite to the movement of the standard. Additionally, the ruby film counter window of the Graflex 22 is covered by a spring-held sliding shutter which can be held open by light finger pressure.

In a conservative departure from established practice, Graflex is making up a number of "22's" in a gray finish with a gray eveready case to match, in addition to the usual black finish.—

The Meter the BEST PHOTOGRAPHERS Use....

"I have depended upon the Norwood Director for correct exposure determination since its inception... I have found it to be absolutely correct and dependable, and very easy to use... I wouldn't be without one".

Joseph Ruttenberg, A.S.C.
Director of Photography
Metro-Goldwyn-Mayer Studios
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NORWOOD Director Incident Light

EXPOSURE METER

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Joseph Ruttenberg is one of the world's foremost cameramen. In a field where correct exposure is an absolute essential, it is, indeed, a tribute that Joseph Ruttenberg selects the Norwood Director as the exposure meter to use. With its patented, 3-dimensional Photosphere, the Norwood Director is the **only true** INCIDENT LIGHT exposure meter. It reads all the light falling on the subject, giving you truly life-like quality in your pictures. And it's simple. You take **one** reading for your subject, and get **one** perfect exposure. Priced at only $32.95 (no tax) with Photosphere, Photogrid and Photodisk. **Write for Literature.**

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Perrin Bags are exclusively designed to meet the exacting needs of every camera owner. They are ingeniously constructed to hold *more* equipment with greater accessibility...thoroughly tested to give extraordinary duty and long life... and elegantly finished for enduring beauty. The result is superb hand finished bags any camera owner is proud to own. This Christmas, give a Perrin Bag.

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No. 209
For reflex camera with flash attached. Plenty of room for accessories. Length 10¾", width 6½", height 10"... **$34.50** *Approx.*

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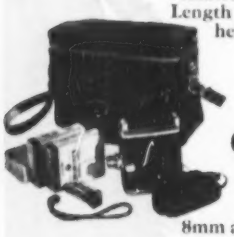
Finest, most popular case for Stereo-Realist camera and accessories. Length 11", width 4¼", height 8"..**$32.50** *Approx.*



GADGET BAG
No. 705
Popular all around size for 8mm and 16mm movie cameras and accessories. Length 11", width 5¼", height 7¾"...**$22.50** *Approx.*

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Fires Are My Hobby

(Continued from page 39)

lines have been set up, it goes without saying that you should stay behind those lines. You can get exciting pictures at a safe distance from the fire without antagonizing the firemen, policemen, and insurance companies involved. Set your camera at infinity and, if necessary, enlarge the negative. If you are careful not to intrude, you may be pleasantly surprised at the courtesies that will be extended to you after you become known to the firemen and policemen.

And if you hope to sell fire pictures to the newspapers, you'll have to get on the scene fast. A free lancer is competing with the professional news photographer, and must get something a little different. I keep my radio tuned in to KEA 292, the radio alarm station of the New York City fire department. The alert free lancer has the edge in one respect. The professionals ordinarily cover only the more spectacular, big fires. I have found that the bedroom blaze or a fire in a small store that is extinguished before it reaches major proportions often provides excellent shots.

Should you arrive on the scene late, you'll have to work just that much harder to get an unusual shot. In this respect, I remember the time I was home, in Brooklyn, when a third alarm hit in for Harlem. It took me about an hour to get to the scene. By that time, the fire was practically out. Flames, even smoke, were no longer visible from the street. I was able to make my way to an adjoining roof and get a rather dramatic shot of two firemen silhouetted against a background of sky and smoke as they went about their routine job of putting out the last burning embers.

Look for unusual angles rather than run-of-the-mill stuff. During a five-alarm fire in a Brooklyn lumber yard, I noticed a ball of fire flash over the heads of the firemen. I figured it might flash again so I set my camera and waited. Sure enough, it flashed, and I snapped. The result was a unique fire photograph. During another fire—at night—I took a picture of the blaze without flash, the only lighting being that furnished by the flames, and was rewarded with another good silhouette. Remember to get to the windward side of the fire so that smoke will not blow into your camera and obscure the lens.

Occasionally, the element of luck enters into the matter. One morning while a friend and I were riding through the Williamsburg section of Brooklyn, we heard fire apparatus responding to an alarm. As the engines pulled to the curb, I saw a cloud of smoke rising from the rear of a frame tenement. I quickly made my way to the back yard through an adjoining building and was just in time to catch a dramatic picture of a fireman climbing the fire escape to attack the blaze as flames raged up the rear of the building and smoke poured from the windows. I hurried home to my darkroom and developed the film. When I saw that I had a good shot, I made tracks for the *New York Journal-American's* office. The picture editor bought it and it appeared in that evening's issue. It was later reprinted in several house organs as well as the book *Going to Blazes*.

It's practically a must that you do your own developing and printing. It is also a good idea to keep a file of pictures to facilitate prompt filling of requests. At least I have found it a profitable one to do so.

The photograph that I have had the most requests for and which has brought me quite a few complimentary letters is a shot of a fire on Cherry Street in lower Manhattan that was used on the cover of *With New York Firemen*. It was a muggy Saturday morning in June when I tuned the radio in to KEA 292. As I dressed, the dispatcher's voice suddenly cut in with "In the Borough of Manhattan, a second alarm at Box 209, Cherry and Pike Streets." I ran out of the house, flagged a cab and told the driver to head for Manhattan. As we drove across the Manhattan Bridge, a cloud of thick, black smoke billowed hundreds of feet into the air. I asked the cabbie to stop for a minute. At first he demurred but finally said, "Okay, but make it snappy!" As the drivers of the cars and trucks behind us leaned on their horns, I made some fast mental calculations. It was about 7:30, the morning was hazy and the fire was a quarter of a mile away. Leaning over the rail of the bridge, I shot with my Graphic practically wide open (*f*/5.6 at 1/200 second). Later, at the actual scene of the fire, I took another shot from the ground but even then I realized that the picture taken from the bridge would prove to be the better photograph. I knew, though, that the maximum exposure I had allowed would not really be sufficient and that I would have to overdevelop the film. I souped it in Ansco 47 which I have found to be very satisfactory. Normal time for developing in this solution is seven minutes, but I souped the negative fourteen minutes. After fixing, washing and drying it, I was thrilled by what I saw. I printed the picture on Defender Velour Black No. 3 paper, developed in Defender No. 53-D.

All of which is to reaffirm my earlier statement that my combination of fire buffing and photography is exciting, fascinating, and has paid off, not only monetarily. Sterling Publications recently bought about 50 of my fire pictures to illustrate their book *Going to Blazes*. In addition to the fee paid for the pictures, they allowed me a special credit line on the fly leaf of the book. I hope that this is a good omen for my future.—

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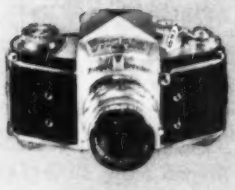

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Auto Retina IIA F2 XM	164.10	124.00	100.00
Kodak Bantam f4.5		19.95	13.00
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Kodak 35 f3.5 ctd rfdr Sync		49.50	35.00
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Ciroflex E f3.5 ctd flash	89.50	69.00	55.00
Ciroflex F f3.2 ctd flash	119.95	99.00	75.00
Graflex 2¼x3¼ f4.5 ctd Ektar (Series B)	129.50	69.50	40.00
Graflex Super D 3¼x4¼ f4.5 Ektar Auto Diaphragm F.P.A.	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd Ektar Auto Diaphragm F.P.A.	267.25	159.50	110.00
Graflex 22 f3.2	89.50		45.00
Auto Rolleiflex f3.5 Tessar, cc		149.00	110.00
Auto Rolleiflex II B f3.5 ctd Tessar flash, cc		189.00	150.00
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Auto Rolleiflex III f3.5 ctd Tessar X-Mcc	285.00	199.00	165.00
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Ikoflex IA f3.5 ctd Tessar, flash	149.00	99.50	80.00
Kodak Reflex I f3.5 ctd flash, cc		64.00	45.00
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Kodak Tourist f4.5 ctd flash	72.55	49.00	32.00
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Medalist I f3.5 ctd		89.50	65.00
Medalist II f3.5 ctd flash, cc	304.75	169.00	125.00
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Anniversary Graphic 4x5 4.5 ctd rfdr, flash 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼, f4.5 ctd rfdr, flash cfh	$239.85	155.00	120.00
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8mm CAMERAS

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Revere c40 Mag. f2.5	99.50	59.50	45.00
Revere c44 Mag. Turret f2.8	129.50	74.50	60.00
Revere 61, Mag. f2.5	112.50	64.50	52.00
Revere B63, Mag. Turret f2.8	142.50	75.00	65.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd	73.00	39.50	25.00
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De Jur Citation, f2.5 ctd	77.50	46.50	35.00
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De Jur Mag Embassy Turret f1.9 ctd	143.95	87.50	65.00
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Revere Mag Turret f1.9 ctd	212.50	115.00	85.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
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B & H Automaster Turret f1.9	274.95	139.00	110.00
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Keystone A82 750 watt	119.50	79.50	60.00
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Revere 48, 750 W	160.00	99.00	80.00
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Golde Coronet 200W Blower	49.95	35.00	25.00
TDC A1 150W	34.75	23.50	15.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
TDC Streamliner 300 Duo	69.50	43.00	35.00
TDC ShowPak Blower 300W	54.50		27.50
TDC Streamliner 500 Duo	89.50	56.00	44.00
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SVE Skyline 300W Blower	52.45	32.00	22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide No. 1	29.50	19.50	13.00
Kodaslide No. 2	49.50	30.00	25.00
Kodaslide Merit	26.10	18.50	12.00
Kodaslide Table Viewer 4X	49.50	30.00	25.00
LaBelle No. 500 Watt	95.00	59.00	43.00

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35mm f3.5 Summaron	$102.00	75.00	50.00
28mm f3.5 Serenar	177.85	124.00	100.00
35mm f2.8 Serenar	145.25	104.00	80.00
50mm f3.5 ctd Elmar	68.00	45.00	35.00
50mm f2 ctd Summitar	187.00	109.00	80.00
50mm f1.5 ctd Summarit	274.40	169.00	120.00
85mm f1.5 ctd Summarex	442.00	274.00	200.00
90mm f4 ctd Elmar		59.50	40.00
90mm f4 ctd Elmar Chrome	132.60	84.00	63.00
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135mm f4.5 ctd Hektor Chrome	165.00	113.50	90.00
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35mm f2.8 ctd Biogan	$245.00	96.00	70.00
85mm f2 ctd Sonnar	292.00	119.00	90.00
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35mm f2.5 Retrofocus W.A.	$ 99.50	$ 64.50	$ 40.00
135mm f4 ctd Tritar	75.00	54.00	35.00
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LESSONS FROM PICTURES

No matter how dismal the weather, good shooting awaits anyone hardy enough to explore the winter world with his camera. In fact, some of the most dramatic pictures are made on the worst days.

Take this winter photograph by France's Willy Ronis, who caught his beloved Paris in a somber mood at day's end. Shooting directly into the sun, in bad light, he recorded the scene as simple masses of black and gray. Notice how carefully Ronis selected his viewpoint and a low camera angle to silhouette the awning against the sky. Notice also the one spot of pure white caused by the setting sun. Half-smothered in clouds, the pale disk could be recorded without danger of fogging the film.

Ronis, as usual, shot with a Rolleiflex. The hand-held exposure was 1/50 second at $f/5.6$ because of the poor lighting. Of course he might have used a tripod, stopped down more, and employed a faster shutter speed. But Ronis wasn't interested in retaining fine detail. A smaller aperture with its greater depth of field might have destroyed some of the soft, foggy look of the background; and a slower shutter would have recorded the hurrying woman with excessive blur due to movement.—▶

for the DARKROOM
8-PC. RETOUCH KIT, $1.98

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For Negative and Print Retouching
Two fine English spotting brushes, an X-acto etching knife with removable blade, spotting and retouching media, three pencils of finest Spanish graphite in varying degrees (H, HB, 2H), and a simple instruction sheet.

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Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8 x10 or an accordingly larger number of small prints — singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Sh.Wt. 4 lbs.*

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$6.95 *including Footswitch!*
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SEE FREE OFFER BELOW

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Rotate to red, yellow-green (enlarging contact) or green (pan) without removing filters. Directional light permits 360 degree rotation. 4½" sq. working space on each filter. Cool operation. Complete with bulb, cord, mounting bracket—truly a professional safelight (original list price $14.95) for as little as a single filter amateur unit.
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Everyone agrees: There is nothing like it on the market, even at double our price! Made with the precision German craftsmen are known for, this enlarger has a coated 2" f:6.3 anastigmat lens, yielding prints of perfect definition; its single condenser assures just the right contrast. Double column raising and lowering mechanism assures sturdiness; inclined position of post makes centering of projected image easy. Blowups to 5 x 7 are possible on wooden baseboard—by projecting onto a lower level, virtually any size enlargement can be made. Complete with negative carrier, red filter, cord and switch *Shipping Weight 7 lbs.*

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With steel prices gone up, it wasn't easy to convince our supplier to help us keep the off-season rates when everyone knows that we could easily sell all the screens we can get during the winter months even at regular low prices. So, encouraged by record-breaking summer sales volume, we stockpiled and placed vast orders before the season—to guarantee you the biggest screen bargains ever offered at any time! Same quality as before: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handles sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size	Appr. Shpg. Wt.	
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64*	14 lbs.
50"x50"	11.89*	15 lbs.
52"x70"	24.95*	

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

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In lots of 200 each **2½¢**
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200 Singleframe (Mercury) Masks 1.75 Masks fit glass and metal binders
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2x2 METAL SLIDE BINDERS 6c EACH
The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame.
18 for $1.26 54 for $3.51 126 for $7.56
Shipping Weights 1 lb., 2 lbs., 5 lbs.

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PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.
Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. A SIMILAR IMPORTED SET FOR THE ROLLEIFLEX COSTS $28.00!
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Fit standard filterholders. Complete with simple-to-follow instructions.
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Bellowscope + 80mm f:3.5 coated telephoto lens — a steal **$39.95** for only

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Ship. Cost 15c

FREE on request with your order of $3.00 or more, or send 25c: booklet on closeup photography, containing profusely illustrated article on closeups by Joseph Foldes, depth of field, focusing, magnification, field coverage tables for closeup lenses, extension tubes, one page listing of inexpensive closeup accessories!

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The only sky-hiter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anstocolor and all black an white films. Fits standard filterholders.
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Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, ND, PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13") *Ship Cost one to six filters 10c.*

Ser. V ea. $1.00
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Available in Deluxe only: light yellow, neutral density, #12, #2A, #85B, #81, #81A, B, C, E, F, I-D, 2-D, 2B.

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2 for $4.15
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Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.
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The Ideal Indoor Lighting Set-up
3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Weights: Stand 4 lbs. Reflectors 4 lbs.

Suggestions: Two #2 photoflood bulbs	$.66
Extra Clamp-on bullet with bulb (for semi-spot)	1.79
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All the features you want — at the lowest price a fine BC gun was ever offered at: removable aplanatic, highly efficient reflector; ejector; built-in testlight; interchangeable screw-in cords (your choice of ASA to fit almost any domestic synch shutter or Compur to fit all German synch shutters). Weighs only 4½ oz., fits into coat pocket. Ivory or black. Ships on accessory clip of German cameras, or fits with bracket any camera. *Shipping Cost 25c*
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Save $10.00 on
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Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35mm, 2¼x2¼, reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double! *Ship. Wt. 4 lbs.*
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Ship. Wt. 2 lbs. Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x3¼ cameras. Rubber tips, leg stops.

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MODEL A has geared center post, sturdy three section aluminum tubular legs with rubbertips, extends to 72", closes to 27½", weighs only 5½ lbs. Multi-control Pan & Tilt-top with extra large camera platform. Was a real bargain at reg. $32.50, is the best buy ever offered in this type tripod at **$19.95**
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This most popular of all self timers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95 *Ship. Cost 10c*
CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

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A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass.
For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, Kenflex, Bioflex—state your camera. *Postpaid.*

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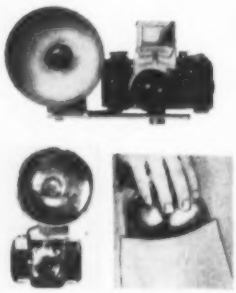

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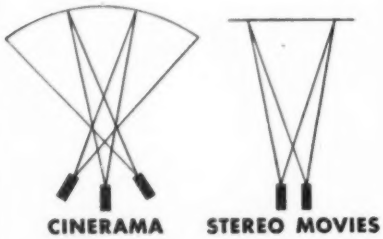
stereo today

by Robert L. McIntyre

TWO INNOVATIONS in Hollywood movie making have been announced recently. Both are capable of creating realism never before achieved on the entertainment screen. Press agentry being what it is, there is bound to be some confusion as to just what they are and how they work. The diagrams below will help you keep them straight.

Cinerama, well described in the November, 1952, issue of PHOTOGRAPHY, is distinguished by its theater-wide, curved screen. It places the movie around the audience. Three cameras photograph the original scene in synchronism and three projectors are employed to show it. The images do not overlap appreciably. They are placed side by side to produce a broad panorama.



A third-dimensional effect is achieved because different parts of the picture are far apart. A spectator down in front is almost between the ends of the curved screen. He has to look to left or right to follow the action. This effect is reinforced by third-dimensional sound, picked up by microphones at different locations in the setting, recorded on separate tracks, and played back through individual speakers. Although the effect is third-dimensional, it isn't stereo. The screen is curved instead of flat, but the image on it looks just the same to both eyes. The illusion is all on the surface.

Arch Oboler's *Bwana Devil*, covered in detail in last month's issue, is a real, two-eyed stereo movie. Two cameras made the picture on two separate films, one corresponding to the left eye and the other the right. Two projectors are required to show it. The images overlap on a silver screen, and members of the audience wear Polaroid spectacles so each eye sees only the view intended for it. This is the binocular stereo to which we are accustomed in still photography. It is a professional application of the same principles employed in an amateur way with the Bolex and Nord movie camera and projector stereo conversion units.

Reports on first screenings indicate that both Cinerama and Oboler's stereo system pack quite a wallop. We can't help wonder what's coming next. Will Hollywood add three more cameras to the Cinerama setup and produce binocular stereo movies in the curved panorama format? It's technically possible, and now that the producers have re-discovered stereo there's no telling what may happen.

• •

Judges used to complain about mounting errors when they had to sit through long projection sessions. That was last year and the year before, when national exhibits and club competitions were just getting under way. They didn't realize it then, but they never had it so good.

In the early days of modern color stereo there was only one way to mount slides—with the Stereo-Realist fixture. It wasn't perfect. You could get one transparency high, low or twisted to a point where it was hard to view on the screen, but at least everybody was headed in the same direction. Today the situation isn't so simple. We have a wide selection of mounts to choose from, and they vary in separation of transparencies as well as in thickness. The only way you can project a large number of slides that come from different photographers without pulling your audience's eyes out of their sockets is to sort them in groups, according to the make of mount, before starting the show.

To run through 100 slides once you have to make a minimum of three adjustments. If rules of the competition provide for marking slides 1, 2, 3 and 4 and judging each with its own group, that calls for 12 projector changes the first time through. Further eliminations and selection of honorable mentions add to the projectionist's troubles.

The individual who works alone has little need for mounting standards, but photographers are a gregarious lot. Part of the fun of stereo is participating in exhibits and club competitions. These activities are hampered by the present variations in mounting facilities. Let's hope the manufacturers get together on projection standards soon.

• •

Looking at the World through Rose Colored Glasses is one of the old-time songs we hear again every once in a while, and it contains the germ of an idea for getting better color stereo shots. You can give your pictures a rosy hue by using a pair of Kodak Skylight filters. They are designed to offset the blues of a dull day, and for use in photographing subjects shaded from direct rays of the sun and illuminated by light from the blue sky.

Conrad R. Hodnik of Chicago uses them on almost every outdoor shot. He placed four slides in the Photographic Society of America exhibition last summer and rates tops in a "Who's Who" of stereo compiled by Jack Stolp of Rochester for PSA stereo division. He even uses filters in the Navajo country, where cloudy days are rare, because they bring out the warmth of the desert.

• •

Everybody knows stereo slides ought to be bound in glass for projection—but

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Complete with Tri Focal Viewfinder, Critical Focus Eyecup and turret head for 3 lenses. 100 ft. capacity.
With 25mm f1.9 Lytar ctd. lens.... **299.50**

BOLEX H16 or H8 De Luxe with f/1.9 Lytar 25mm, Octometer & eye-level focus..372.75
NEW BOLEX PAN CINOR ZOOM LENS for 16mm cameras. Variable focal length lens, from 20mm to 60mm in 1 "take"....447.50
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Auricon Sound Camera....	695.00	595.00
Auricon Pro Camera, 200' cap..	1310.00	

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The Rolleiflex 1952 Automatic with MX Compur Rapid Synchro.
1952 Synchro Rolleiflex f3.5 Xenar w/case, new 265.00
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35mm Rolleikin Attachment 35.78
Plate Back Set.... 38.28

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Leica IIF, w/o lens	139.40	
Leica IIIF without lens	221.00	
Leica IIIf f2 Summitar ctd.	384.20	
Leica IIIC f2 Summitar ctd.	350.00	209.00
Leica IIIC f3.5 Elmar ctd.	259.00	159.00
35mm Summaron f3.5 ctd.	122.40	79.00
50mm Nikkor f1.4	198.00	149.00
50mm Summitar f2	187.00	119.00
50mm Summarit f1.5	272.00	198.00
85mm Summarex f1.5	459.00	359.00
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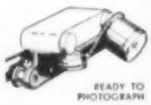

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it isn't so. If that's news to you, it's news to me too. The theory is all against it, but if you sit down and project 100 slides in glass and 100 in cardboard you'll find that the cardboard mounts require far fewer focusing adjustments. That's what I did with Ben Chimberoff, Chicago loop camera trader, and we both were surprised at the result.

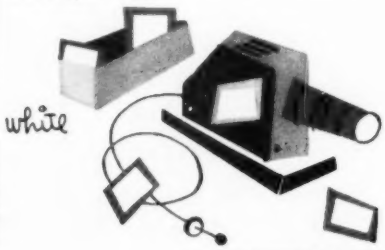
Theoretically, of course, the heavier glass slides should seat more accurately in the carrier. The glass holds the transparencies flat, and they ought to be sharp on the screen every time. But it doesn't work out that way. The back of the slide-binding tape doesn't slide very well, particularly if you use the self-sealing kind, and the glass slides don't center as accurately in the grooved bottom of the carrier. Even though they are lighter in weight, the cardboard mounts slip down into the groove with ease. You might expect the transparencies to buckle with the heat of the lamps, but they didn't. The test was made with a TDC Stereo Vivid projector, with 750-watt lamps, and pictures were kept on the screen for 10 seconds or more.

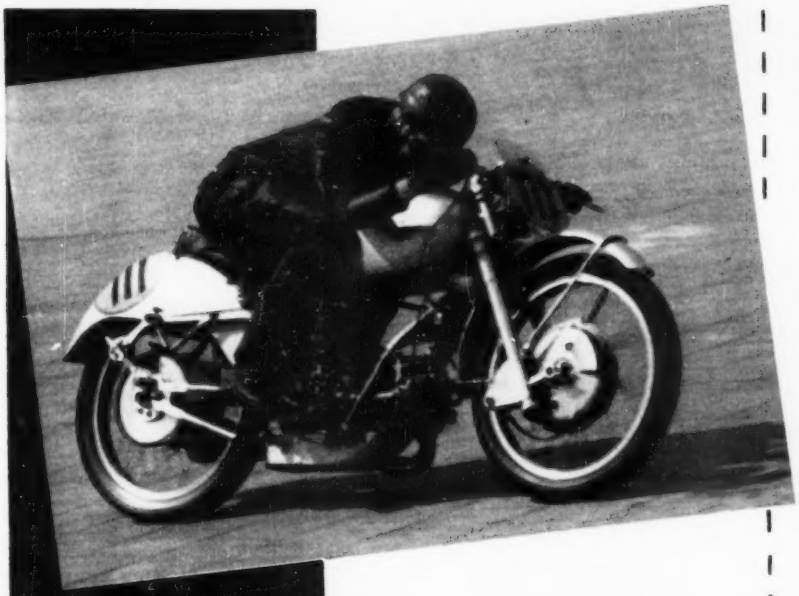
There may be some circumstances under which these findings would not hold true. Slides stored under conditions of high humidity, for example, would be more likely to change shape in the projector than others kept very dry. It would be fun to spend a week or so checking all the possible variations. We'll try to report more fully later on. Meanwhile, if you've made any similar tests we would appreciate a chance to exchange information.

• •

There's a trick you can use to pack more depth into those picture settings that don't provide anything in the near foreground. A lens cap is the only special equipment it takes. The procedure is to take one picture with the right lens covered, then move a few inches to the right and make a second exposure with the left lens covered—without advancing the film. Of course it has to be a scene in which nothing moves between exposures, or there will be disturbing differences between left and right eye views.

The professional way to do it is with a slide-bar mounted on a tripod, but you can get results accurate enough for hand viewing by framing the scene carefully in your finder and making hand-held exposures. The trick is to line up one side of the viewfinder window with an object in the distance, and to do the same thing with either top or bottom, as you make the first exposure. Then shift the lens cap, cock the shutter, and line up the same objects in the finder before you shoot again.—





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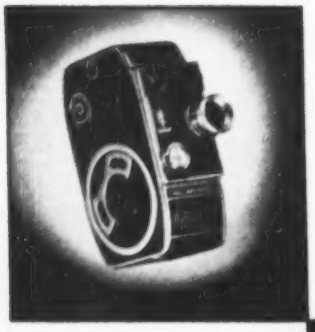
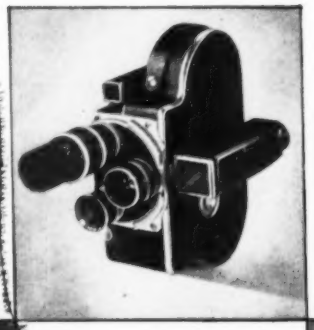


L-8 ME on Christmas morning with a beauty of a Bolex. All ranges of speeds, adjustable finder, fixed focus f/2.8 lens and wrist strap. $97.00. A focusing mount lens and zipper case can be had for $19.50 additional.



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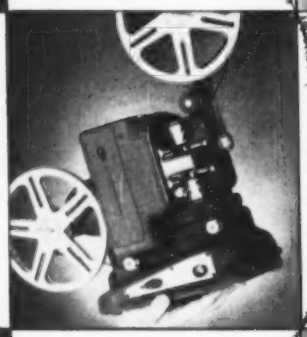

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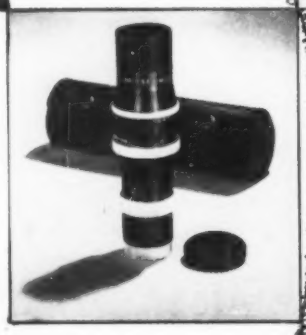

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RUNNING GAG

By JOSEPH V. MASCELLI

Posed by Jack "Trader" Horn

Situation with road map that "fights back" when being folded makes good running gag since it appears simple on the surface, is approached with ease—and winds up being highly frustrating. Character must play role in *dead pan*.

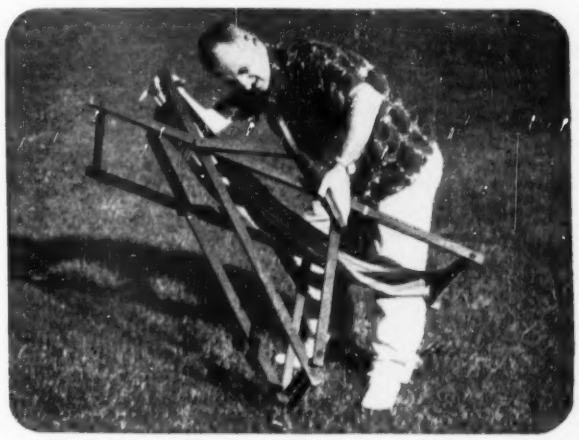
ONE OF THE movies' oldest comedy bits is the *running gag*. First employed by Mack Sennett's Keystone Comedy cops—it is still getting guffaws in today's popular Pete Smith Shorts and finds its way into many feature films.

The running gag, while contributing a humorous touch, need not necessarily be funny in itself. It builds laughter through cleverly timed and smartly spaced repetition. Any bit of business that can be made frustrating, or prove an obstacle, can be developed easily into an excellent running gag. You often have folded a road map, for instance, and suddenly found it fighting you! This is a basically good situation for a running gag because it appears simple on the surface, is approached with ease and confidence—and winds up taking its toll of time and temper.

A running gag introduces a comedy caper in vacation, travel, hunting, hobby or sport reels. It provides lively relief to otherwise serious pictures and imparts an added lift to straight record films. The character chosen to depict the gag should play his role "dead pan" and never crack a smile. He must radiate self-confidence and possess supreme determination. A successful running gag depends on proper timing, expert editing and a punch ending. It should be "cut in" on the (*Continued on page 96*)

Beach chair that refuses to be set up is sure-fire laugh-getter if performed well and spaced properly through film. Punch ending can show "hero" apparently succeeding as he falls exhausted into chair—and it collapses under him.

Whet audience curiosity by constantly cutting to shot of *hero* looking through a telescope. Establish gag early in film; cut later scenes shorter and move in closer. At end, reveal what he has been ogling—a bevy of bathing girls.



MOVIES

By ERNEST WILDI

Photographs by the Author

Capture the mood-magic of soft-glowing night lights and the bold drama of spectacular neon and mazda displays

JUST BECAUSE winter has replaced autumn's sunny days—that's no reason why you should put your movie camera in the limbo of inactivity until spring blossoms out with its longer daylight hours. Don't forget, you'll want to capture many memorable scenes of the Christmas holidays (see *Dear Santa*, pages 158-159, December PHOTOGRAPHY) and then, too, consider the wealth of interesting subject matter awaiting you outdoors . . . at night.

Night movies can be taken at any time during the year, but in the winter months we have the added advantage of long dark hours. Wet streets glistening with reflected light, the fairy wonderland of street lights dancing on ice and snow-laden pavement and trees, the vari-hued neon signs and movie marquees beckoning the passers-by offer many interesting and dramatic film possibilities.

Whenever I show my 8-mm film, *New York by Night*, I am asked such questions as "What camera—what lenses do you use?" "How were the pictures taken?" This leads me to believe that most amateurs feel that night movies are possible only with specialized, expensive equipment. This is certainly *not* the case.

The camera you now have, 8- or 16-mm, is suitable—at least for black-and-white film. The lens must have an aperture of *f*/2.8 or faster, but that is standard equipment today on most movie cameras. I have used the small Bolex L-8 with Yvar *f*/2.8 lens on Times Square in New York, in theaters, night clubs and at boxing matches. The resulting films (*Continued on page* 100)

Average amateur camera is adequate for filming outstanding night sequences like this. Lens must be at least *f*/2.8 for black-and-white, *f*/1.5 for color. Shoot while sky is still light for better building detail; pack in all movement and action you can; and use the old stand-by shooting technique: long shot, medium shot, and close-up.

AFTER DARK

Snow-covered streets reflect light to help make such delightful fog-bound scenes as this possible—even in color. Secret is to shoot at 8 frames a second, or make time exposures if your camera allows it. Use *daylight* color film for warm pleasing results.

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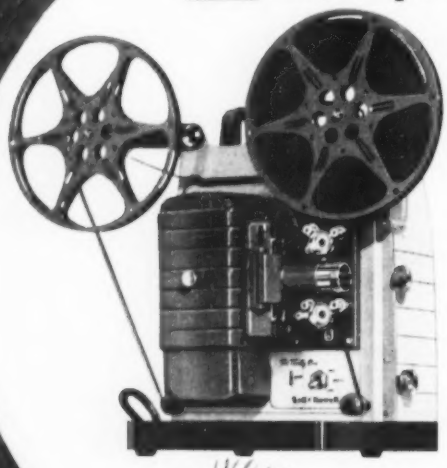

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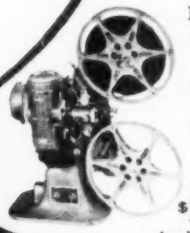

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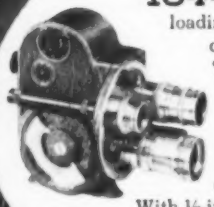

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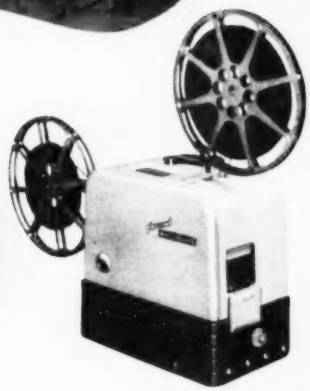

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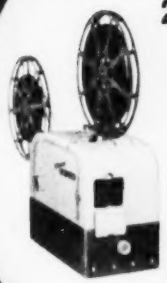

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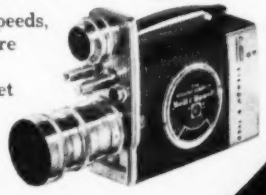

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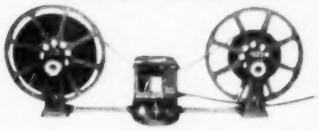

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Hollywood report
by Louis Hochman

HOLLYWOOD is where a guy can be bumming meals and lifts one day, and contemplating swimming pools and wives the next. It is where sudden overnight wealth (before taxes) is a commonplace event, often singling out individuals who ordinarily would never rise higher than a middle-class man. Even the lowly Hollywood reporter has a chance at this fickle wheel of fortune as evidenced by a mysterious bit of mail from actor Joseph Cotton that reached this desk t'other day. It contained a short note which read, "To what lengths would you go to get a million of these?" From this note fell a crisp, new, one dollar bill. Turned out to be a publicity stunt for a preview of 20th Century Fox's *The Steel Trap*, with Joseph Cotten—a very exciting movie, both story-wise and photography-wise. Good publicity stunt, too—much better than receiving bullets in the mail as per Hollywood Report of June 1952.

Spirited Movie

At Paramount, cameraman Ernest Laszlo is having a Technicolor picnic with George Pal's latest production, *Houdini*. Hardly a day goes by without some camera magic being used to depict the life story of that master magician who took keen delight in exposing fake mediums and spiritualists in his spare time. Watching the filming of a ghostly seance sequence was worth every gray hair it cost. The setting was in a spiritualist's parlor where Tony Curtis as Houdini, and Janet Leigh as his Mrs., were seated with some guests around a table waiting for the medium to raise the dead.

To make the scene as eerie as possible, Laszlo bathed the cast in green light and trained a powerful ultra-violet light on the background where the "ghost" was scheduled to appear. Came time for the ghost to come to the aid of the party and a big wind blew up (wind machines, you know), two large French doors in the background blew open, a small tree fell across the doorway, and out of the darkness wafted a radiantly glowing, filmy spook which sailed gracefully toward the open doorway, then turned and exited.

The trick used to make the spook glow in the dark was to fashion it from filmy, fluorescent material which lit up with its own weird glow upon entering the invisible ultra-violet light. This luminous apparition was then strung on a fine wire and maneuvered through its flight plan with the aid of a long pole.

For another seance sequence where musical instruments appear to be suspended in space and played by invisible "spirits," Laszlo dispensed with the usual wire tricks and actually had "invisible" musicians play the instruments. Here again, he took advantage of ultra-violet fluorescence by painting the instruments with fluorescent paint so they'd glow in the black light of the UV lamps. The musicians, dressed to their finger-tips in black, played these glowing instruments against black backgrounds. Thus, Laszlo kept the players from photographing while the glowing instruments registered on the film with a natural movement and flexibility that would have been impossible to achieve with wires.

The Art of Suspense

Creating suspense in a movie is a fine art and what finer artist in that department could you ask for than director Alfred Hitchcock who is currently winding up *I Confess* at Warner Brothers. Says Hitchcock, "There are many ways of creating suspense in a picture. For instance, take the familiar chase sequences. If the person being chased is the criminal, you want him to be caught, so you stay with the chasing party. You show the pursuer stumbling along a trail left by the fleeing criminal—a murdered victim, an overturned beer keg, a lost shoe. Each clue is a warmer indication that the criminal is being overtaken. You need not show the criminal until he is actually overtaken by his pursuers. In this way, you put the audience in the position of the pursuer, letting it share in the excitement of the chase, never quite certain as to the exact moment or place the quarry will be overtaken.

"On the other hand, if the criminals are chasing the hero, whom you don't wish to see caught, then you can stay with the hero as he makes every effort to elude his pursuers. By not showing the pursuers, you don't know how far behind they are and you're never quite sure if the hero will make it—or run smack into them just when he figures he's safe."

In *I Confess*, Hitchock has been giving cameraman Robert Burke a run for his money. "Hitch" likes to use his camera as an interpretive tool, working in dramatic traveling camera shots, deep focus scenes, and punch-packed close-ups. A good deal of his success with suspense depends on his thorough understanding of photography as well as his direction.

Disorder is in Order

When veteran cine-artist James Wong Howe filmed Paramount's *Come Back Little Sheba*, he shattered a few long-standing rules of photography in the interests of pictorial interpretation. According to the script, Shirley Booth, as Lola Delaney, is the kind of housekeeper that any pig would be proud of. In recreating the interior and exterior of the Delaney home, producer Hal Wallis avoided the common Hollywood tendency towards prettifying its sets and had them made unkempt and slovenly.

When it came time for Jimmy Howe to shoot the sequences, he added his own subtle touch of disorder to the scenes by shooting them in a slovenly manner. He deliberately threw his composition off-balance in order to heighten the sense of

confusion in the picture. Often, he'd let a dilapidated, old-fashioned floor lamp stand smack in the middle of the screen. The result is, that while the untidy mess in the Delaney home is visually impressed upon the audience, Jimmy Howe's lop-sided composition gives the viewer a subconscious *feeling* of disorder. Now, why don't we think of such things?

From Bed to Cartoons

Shooting a full-length feature with a cast of two and a set of one demands something ultra-special in the way of photographic presentation if it is to hold audience interest—and that's just what Columbia's *The Four Poster* has plenty of. Unfolding the story of a marriage in all its delicate phases, the film features only two performers, Rex Harrison and Lilli Palmer, who appear in every scene, and every scene takes place in one room—the bedroom. To inject variety and interest into these physical limitations, cameraman Hal Mohr, master of fluid movement, worked out all kinds of angle shots, traveling boom shots, deep-focus shots, and dramatic close-up shots.

But, when it came to portraying the passage of time, screen playwright Allan Scott, fed up with the timeworn techniques of montages, commentary, and flashbacks used to indicate mood, time events, and such, came up with a refreshingly new device to tie the eight scenes of the film together. Dubbed "mood painting interscenes," the gimmick portrays by means of amusing animated drawings the events transpiring between each phase of the film's story. The effect is that of a picture that switches from live action to animated cartoon, then back to live action again, the animated sequences only serving to bridge the story gap between the live action sequences.—

WATCH FOR . . .

The following features, currently showing at theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

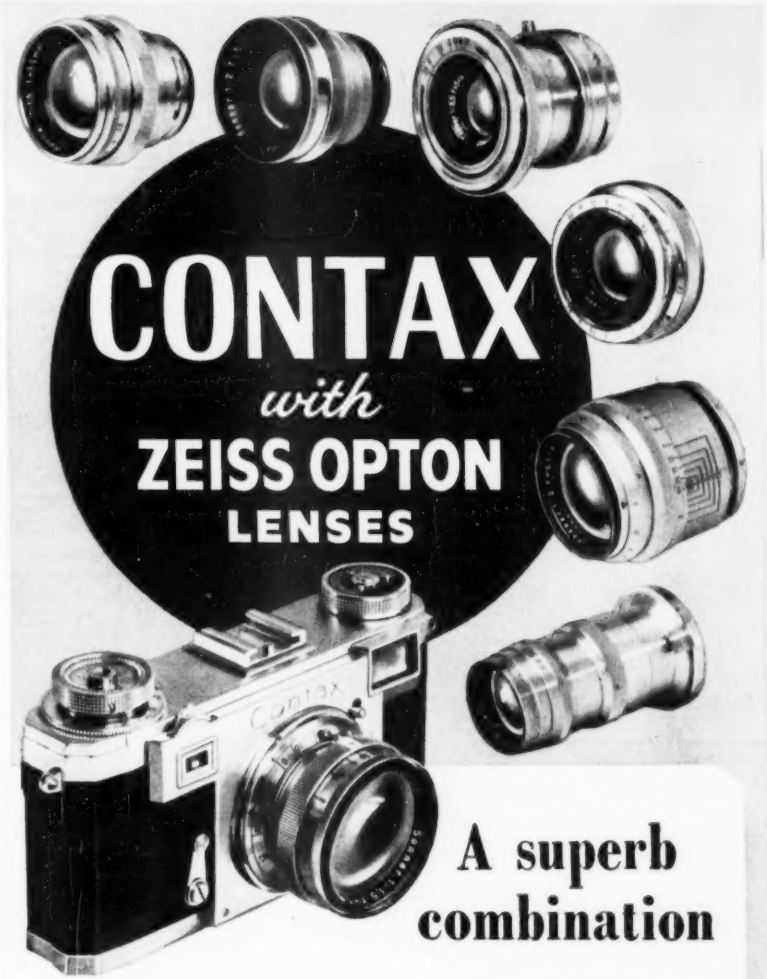
LIMELIGHT—*Charles Chaplin Productions* for *United Artists*—Charles Chaplin, Claire Bloom, Buster Keaton. Photography by Rollie Tetheroh and Karl Struss, in black-and-white. Rembrandt-like photography. Beautiful lighting, composition, and dramatic effects. All-around masterpiece.

ONE MINUTE TO ZERO—*RKO*—Robert Mitchum, Ann Blyth, Photography by William Snyder, in black-and-white. The Korean story. Exciting battle scenes.

BWANA DEVIL—*Arch Oboler Productions*—Robert Stack, Barbara Britton, Nigel Bruce. Photography by Joe Biroc, in Ansco Color. The world's first full length, 3-dimensional film. Effects that will have you sitting on the edge of your seat.

PARK ROW — *United Artists* — Gene Evans, Mary Welch, Bela Kovacs. Photography by Jack Russell, in black-and-white. Loaded with low-key mood lighting.

EVERYTHING I HAVE IS YOURS—*MGM*—Marge and Gower Champion, Dennis O'Keefe, Monica Lewis, Dean Miller. Photography by William V. Skall, in Technicolor. Many special effects tricks during the dance sequences.



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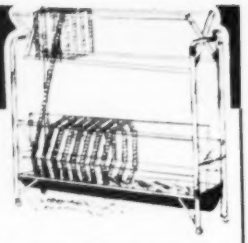

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Running Gag

(*Continued from page* 89)

main action at the right intervals and remain on the screen only long enough to remind the audience, sustain their curiosity, and advance the action.

The gags must be *visual*. Choice of *props* is important, for it is the prop that provides the obstacle, the necessary conflict that thwarts the successful completion of the task. The prop is the villainous inanimate object that fights the hero. At the beach—it's the folding chair that can not be set up. Out boating—it's the outboard motor that refuses to start. On the golf links—it's the ball that always lands in the rough.

The gag must be established or planted early in the movie. It is best to have someone else perform a similar task easily and then follow with your "character" attempting to do the same thing with disastrous results. The initial attempt should be a quiet, subdued performance which will probably be ignored by your audience. It is through repetition that the gag is built-up step by step through clever cross-cutting from the main action. Have your movie proceed in its normal fashion and simply insert the gag at suitable intervals. The gag should fit naturally into your picture; it should not appear dragged in just for a laugh; it should blend into the film so that it belongs and does not detract from the narrative. Let the gag unfold as a natural part of the story and leave the audience unaware that anything unusual is happening the first time they see it. Later as it appears again and again the viewer will become curious and anticipate its next appearance.

A good running gag must not merely repeat the same maneuver over and over; it must advance the action a bit each time until it pyramids to its height and topples over! It should be built up carefully, so that the character, and the action itself, becomes more violent, confusing, exasperating or frustrating as it approaches the climax. The action should progress from a slow, deliberate, initial attempt—to a fast, frenzied finish.

The gag may be filmed in its entirety during a single shooting session and later cut up and spliced in appropriately. The length of the individual shots and their spacing at proper intervals is highly important. You must firmly establish the general nature of the action, the character and the prop in the very beginning so that there is no doubt in the viewer's mind what your hero is attempting to accomplish. Shoot scenes of longer length at the start and gradually cut your shots shorter and shorter as the gag progresses —since it is only necessary to remind your audience in the later shots. Early scenes should be spaced rather close together to build the gag. Later scenes can be spliced in at greater intervals so that your audience will become curious and begin to anticipate the next shot. Vary camera angles to avoid monotony and move in closer as the gag progresses.

Running gags will practically suggest themselves for your hunting or fishing movie. There's always the guy who can't

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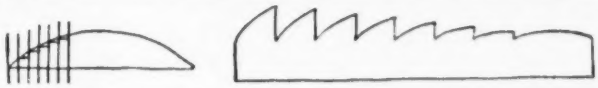

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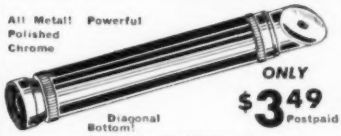

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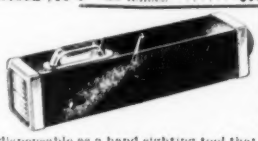

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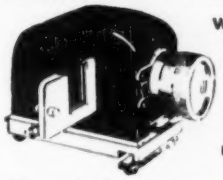

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pitch a tent or start a fire—have him pop into your picture at intervals while he doggedly goes about trying to accomplish the deed. The tent gag can be handled by having someone put up a tent with ease and then have your hero struggle valiantly without success. When he finally succeeds, toward the end of the movie, and lies down to rest—the tent collapses on top of him! Trying to start a fire "boy scout fashion" is always a sure laugh. Have your character rub two sticks together all through the reel, while everyone goes blithely about their business. When he finally succeeds and hunts for the others, he finds them on the other side of the cabin—their fire going beautifully, their meal cooked and being eaten with relish.

The *unfoldable* road map, though hackneyed, is still good for a motoring movie. As you drive along from place to place you can break up the monotony of innumerable scenic shots by inserting your boy checking his map at intervals and then attempting to fold it without success. The fade-out is a frenzied routine in which your hero blows his top and tears the map to shreds.

At the beach we can use the familiar beach chair for a laugh-provoking bit that is a sure-fire hit. Once again we have someone set up a chair with little difficulty and of course our character winds up enmeshed in the canvas and wooden prop that defies being set up. Fade out as he succeeds and limply collapses in the chair—only to have it collapse under him!

Out fishing, our hero catches nothing but old boots, tin cans and assorted junk, while cross-cutting reveals his cronies landing all of the big ones. He finally hooks a whopper and after fighting it for a time—lands a large log! The hero's apparent success gives the gag the lift needed—then the let-down is twice as funny. After you have utilized running gags a few times and your audience thinks they are wise to you—you can give them a twist ending by actually letting the poor guy accomplish his task for a change.

At the lake you can take pictorial advantage of an outboard motor boat and develop a gag involving the motor that refuses to start. Establish your gag by having someone step gingerly into a boat, give the string a simple tug, start the motor and glide gracefully out of the frame. Our would-be sailor attempts to do the same but gets nowhere fast. The film should depict the activities of others in the party as they swim, sail and play about the beach—cutting back at intervals to the poor guy tugging on his starting cord without success. Finally, by the brilliant glow of a beautiful sunset, the motor starts and so surprises him that he falls in the water as the boat darts out from under him. That's a laugh ending to a vacation movie that a pro would be proud of.

In a golf film the sand trap naturally suggests a gag. One poor member of your foursome tees off into a trap every-time—while the others land on the green. As the game progresses we catch a glimpse of the poor devil trying to get out of the trap. We can vary these shots

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by cutting back to the top of the trap and showing sand flying about but our hero nowhere in sight. For the punch ending have the golf ball come sailing out and then cut to a tight close-up of it going right into the hole. As our joyous character jumps with glee have the caddy mournfully point to the number flag—it's the wrong hole! Fade out.

We can taunt our audience by constantly cutting to someone looking intently through a telescope, or a pair of binoculars, at some distant object on the beach. The audience will become curious and want to see what he sees. At last, after milking the gag for all it's worth, we show them a bevy of beautiful bathing beauties. We may even work in a diving gag at the beach by having our boy climb up the diving board a dozen times and lose his nerve and climb back down. The last time someone pushes him off and he makes a wild, crazy, eccentric dive with a resounding splash.

Camera tricks may be employed to allow your character to do the impossible. Fast and slow camera speeds and reverse filming may be brought into play for recording novel and mystifying effects. A slow camera will always get a laugh with its incredulously fast screen motion. Our hero may, finally, after a long and difficult struggle, fold the road map, set up the beach chair or pitch the tent at a mile-a-minute clip and collapse panting for breath as our movie fades out.

Reverse motion (easily accomplished with an upside-down-camera and later reversing the film end for end), combined with eight-frame speed, will provide a climax to a parking gag that is sure to go over big. This should prove excellent for insertion as a running gag in a documentary of your city. Establish your gag and keep it going with straightforward camera work showing that parking is no problem in your town. Then plant your character attempting to park a big car in a tight space—without success. Cut back to him all through your film until finally he pulls out, mad with rage, and decides to make one last try. Then shoot another car *parked* in the same space, at eight-frames upside-down, and have him *pull out* with a sudden start and accelerate rapidly out of the frame. On the screen you will see a terrific bit of parking showing a car back into a tight space at tremendous speed! Fade out with a big close-up of our driver with a dumbfounded look on his face. This is a very simple gag that is safe to film and a cinch to get a big laugh.

The next time you shoot a movie—whether at the beach or in the mountains, hunting, fishing, swimming or just driving cross-country—insert a running gag. Splice it carefully into your completed reel, then sit back during projection and enjoy the well-earned laughs it is certain to receive.—

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Movies After Dark

(Continued from page 90)

compare most favorably with movies made with expensive equipment.

Load the camera with a fast film, such as Kodak Super-XX, Super-X, or Ansco Triple S Pan or Hypan. However it is much better to shoot with color film. The real beauty of night scenes can be recorded best in color.

For color movies, you will need a slightly more expensive lens—with an aperture of *f*/1.4 or *f*/1.5, available for all 8-mm and 16-mm cameras. You will never regret trading in your *f*/2.8 lens for the faster type—the unusual and fascinating night movies to be had will more than justify the additional cost. Care must be taken in selecting an *f*/1.4 or *f*/1.5 lens; choose one made by a known and reputable manufacturer.

Although neon signs are classified as artificial light sources, use *daylight* type color film . . . the results will be warmer and much more pleasing.

In taking night movies, you need not worry about correct exposure; this difficulty is almost completely eliminated. I have found the following chart an excellent guide for my movies of New York's Times Square (16 frames a second):

	Color	*Fast Pan*
Dark neon signs, especially red and blue and all long shots	*f*/1.4 or *f*/1.5	*f*/2
Close-ups of colored signs	*f*/2	*f*/2.8, *f*/4
Close-ups of bright white signs, movie marquees, etc. ...	*f*/2.8	*f*/4, *f*/5.6

I rarely use an exposure meter because I have found it of advantage only in occasional checks of extreme close-ups. Over or underexposure of up to a full stop can still result in an excellent night scene.

Long shots which include a view of the street are best taken when the streets are wet or covered with snow. The beautiful reflections will add considerable to pictorial quality, and in addition, a wet or snow-covered pavement will reflect light onto the dark walls of nearby buildings, resulting in more detail without an increase in exposure.

Remember, you have a movie—not a still camera. Press the starting button when as many cars as possible are traveling the streets, and when the sidewalks are filled with strolling people. The best night scenes can become monotonous unless supplemented with action.

Pictures can be taken either when it is very dark, or shortly after sunset when we have a mixture of daylight and artificial light. However, let me suggest the latter. It will add the necessary punch to your pictures and create an unusual, striking effect. Many dramatic night movies can be obtained just after sunset. When it is completely dark, your films show nothing but moving neon signs standing out against a black background. In contrast to this, the afterglow of the setting sun brings out details in the build-

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ings which otherwise would be lost; the outside lines of the skyscrapers become visible against the slightly lighter sky; people on the sidewalk and cars on the street become part of the scene.

Timing is important in taking pictures of this type. If you shoot too early, the sky is white as in a daylight scene; black if you wait too long. The background sky should be just slightly lighter than the tone of the buildings. You may have to do a bit of observing, possibly make a few test exposures, so that you can get used to judging the night, but you will be repaid for these additional efforts by superb photographic results.

The sky darkens rapidly toward nightfall so that long shots must be taken within an interval of about one-half hour. Therefore, plan your shooting in advance; know what you are going to shoot, and where to set up your camera. Then at the appropriate time, shoot all the long shots which include the sky. Medium and close-ups can be taken before or after with good results.

For close-ups too, it is better to shoot before darkness has completely settled, thus additional interesting details in buildings will be obtained. Don't limit yourself to long shots of streets. Work after the golden rule of cinematography: long shot, medium shot, close-up. Include as many close-ups as you can. Vary your viewpoint and you will discover many interesting compositions. Neon signs need not always be shot from the front—resulting in straight horizontal or vertical lines; much more dramatic effects can be obtained with diagonal lines. Even if there is no motion, diagonal lines will suggest motion. Such lines can be found in most neon signs; if they are not there, you can get them by moving to one side or by tilting the camera.

For night shooting, you may have to forget your tripod. It cannot be set up in some desirable spots and it will limit your opportunities on a crowded street. With the hand-held camera, you can move around, look up and down, and discover angles which might not be found when using a tripod. Use newsstands, lampposts, buildings, fences, and parked cars as supports for your elbows. With good support for your arms, pictures will be almost as steady as if taken with a tripod.

When selecting subjects such as movie marquees and illuminated advertisements, it is not always necessary to include the complete sign. Don't hesitate to go extremely close—even if only a small part of the sign is included. Such ultra close-ups give your movie life and motion.

In the suburbs, streets and roads are not as brightly illuminated. However, this factor need not keep you from shooting. Many interesting results can be had on foggy days, when the streets are covered with snow. For such pictures, you may have to run the camera at 8 frames a second, and even this low speed may result in underexposed scenes. There are some movie cameras, however, with which you can make time exposures. This feature readily solves our problem. Mount the camera on a good, steady tripod, attach a cable release to the camera and make a number of single frame exposures. No rule can be given for the exposure since this varies considerably according to the type of illumination. A few test exposures will give you the answer.

Such time-exposed scenes must be free of action. Therefore, single frames must be exposed when no car headlights are visible on the street. Moving persons can be disregarded, since they will not record on the film. Although such time-exposed night scenes have no motion, they will be applauded by your audience for their fascinating and professional look.

The editing of night movies can be great fun too. Let your ideas go and create a really unusual production. For example, you can use the program of a stage show for very effective titles.

In one of my movies of New York's Times Square I included, as a connecting link, the story of a young couple spending an evening at Times Square. These additional scenes were shot two years after the original signs were taken. Color close-ups of the two young people were shot at night in Times Square at $f/1.5$, 8 frames per second. The only light illuminating their faces came from movie marquees. There are many more possibilities for making night movies more interesting and—with a little imagination—it will be easy for you to create a successful or even prize winning movie.—

Letters to the Editor

(Continued from page 10)

A Fourth Swiss Language

I trust you will not think me a carping critic if I take you up on a statement in your article on Walter Läubli in the September issue— that there are three official languages in Switzerland. I happen to be an enthusiast for Switzerland, and I can assure you that there are four. The fourth is Romansch, spoken by a little over one percent of the population, almost entirely in the Canton of the Grisons. It is a very old dialect based on Latin, and although so few people speak it, they are very proud of it. It has its own literature and newspapers.

Douglas Dickins
London, England

Trade Back Issues, Anyone?

I have recently finished reading a back number of your magazine (July 1948) which I found very interesting. You may be glad to know that by the look of the magazine, it has changed hands many, many times. However, the cover and some of the pages have now been reinforced with cellophane tape which, I think, makes the mag sound enough for another few years of changing hands! I was wondering whether any of your readers would be interested in receiving a regular copy of the British *Amateur Photographer*, which is a weekly magazine, in exchange for a regular copy of PHOTOGRAPHY?

D. M. Davies, 2 Furnace Road
Carmarthen, South Wales, England

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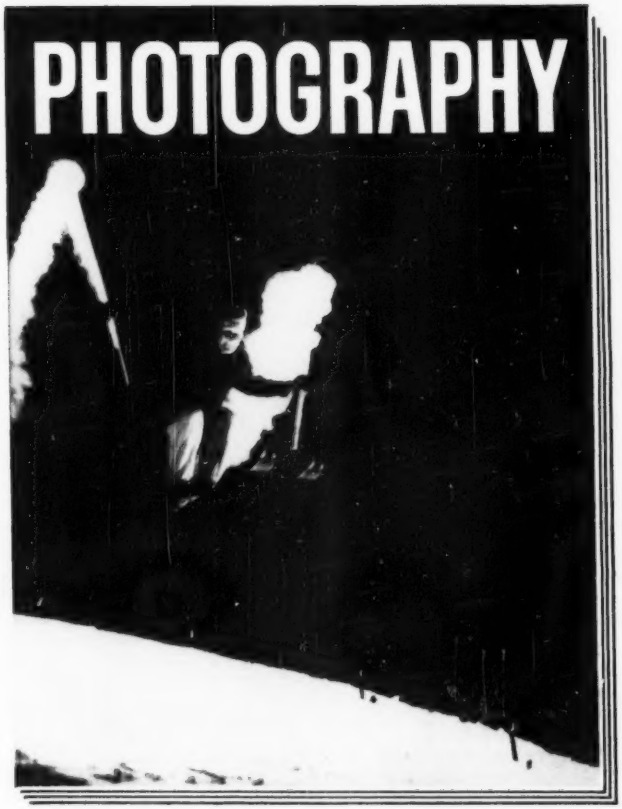

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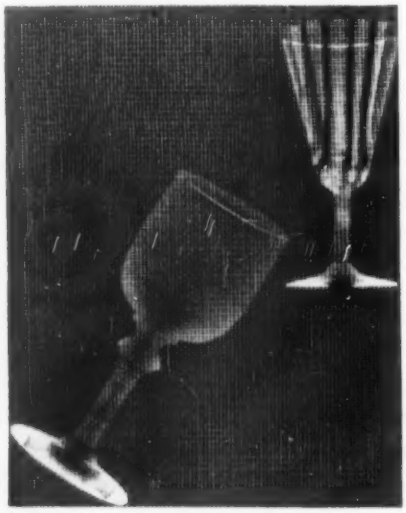
PICTURES FROM OUR READERS

1 *Gilbert C. Close*

3 *Jack Goodson*

2 *Gene De Hart*



4 *Richard C. Spleid*

1 Kitten at play was photographed by Gilbert C. Close, of Hawthorne, Calif., with a Rolleicord and 75-mm Triotar *f*/4.5 lens. Exposure: 1/50 second at *f*/22, with a No. 3 Proxar filter.

2 Gene De Hart, of Dayton, Ohio, made this shot of an old Korean peasant with a Mamiyaflex camera and a 3½-inch Zuiko *f*/3.5 lens. He exposed Kodak Plus-X, 1/100 second at *f*/8.

3 Two skiers were caught by Jack Goodson of Montreal, Canada, with an Automatic Rolleiflex with 75-mm Tessar *f*/3.5 lens. Exposure was 1/50 sec. at *f*/11 on Ansco Plenachrome.

4 Richard C. Spleid, of Brooklyn, New York, made this photogram by placing a window screen and two wine glasses on a sheet of Du Pont Defender Velour Black No. 3 and exposing one second with enlarging lens at *f*/11.

Transplant that Tree

(*Continued from page* 70)

until the tree is positioned on the groundglass to form a picturesque frame for the scenic negative. A similar procedure can be followed with a roll-film camera by glancing at a contact print of the scenic negative and estimating the position of the tree in the viewfinder.

Tree negatives should be made in semi-silhouette. In other words, expose for the brighter sky areas—using either an exposure meter or your own judgment. Take a direct meter reading of the sky, pointing the meter at the brightest section that will be included in the negative. This technique will make the foreground tree almost transparent in the negative—a semi-silhouette in the print. Develop the negative in a high-contrast developer. (I use Eastman D-72 diluted one to one; my average developing time at 68 F is six minutes).

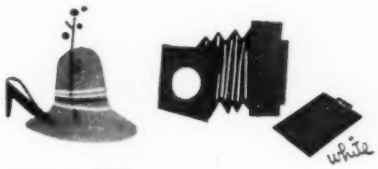
Now, to make the print. First step is to place a sheet of white paper in the easel; project the scenic negative onto it and make a rough pencil tracing of the scene; remove the sketch and make one or more trial prints on projection paper—until an exposure time has been established that will bring the print to full development in a specified time (using Dektol diluted one to two, for instance, I choose an exposure that brings up full shadow blacks after developing the exposed print one and one-half minutes).

Now expose two additional sheets of paper and place a pencil mark on their backs so they can be re-set into the easel in the exact same position. Place the two exposed, but *undeveloped,* sheets in a light-tight box.

Return the sketch to the easel and project the tree negative onto it. Maneuver the framing and the easel position until the tree is of desired relative size and in proper position. Then again make test prints until a printing time has been determined that will let the print develop fully in the same time as that specified for the scenic negative.

Then place one of the exposed (undeveloped) sheets of paper containing the scenic latent image in the easel (check pencil mark for proper placement) and make a second exposure on it for the tree negative. When developed for the predetermined time, both scenic and foreground tree framing will come up at an equal rate of speed and with the splendor of both negatives packed into one print.

That's all there is to it. If you wish to add foreground interest and frame your pictures, try double printing—it will add new interest to your photographs and will keep your friends guessing. They will spend hours looking for the tree that isn't there.—



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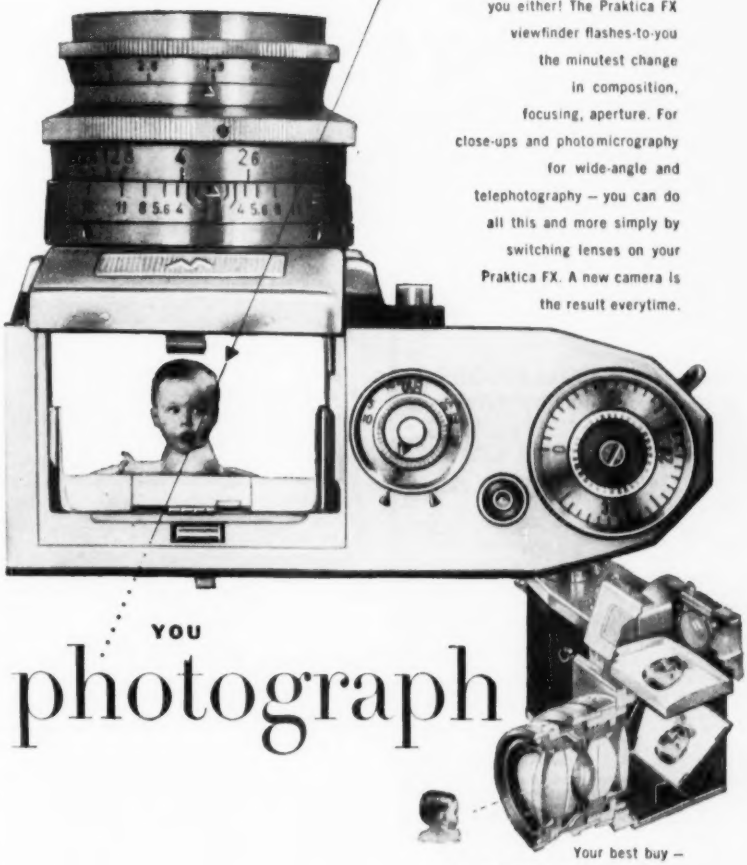

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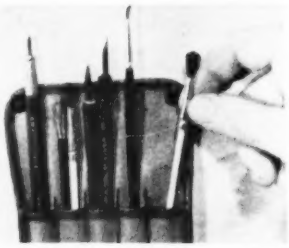
photo tips

Heating Photo Solutions

In emergencies it is possible to raise the temperatures of photo solutions several degrees in a very short time. Of course one way is to place them in a warm water bath. However, control is offered by placing the solution close to a 60 or 100-watt electric bulb. The bulb gives off enough heat to appreciably raise the temperature. The bulb also will keep a solution at a desired temperature for some time if room temperature is below 68F.—*John J. Rea, Urbana, Ill.*

Case For Retouching Tools

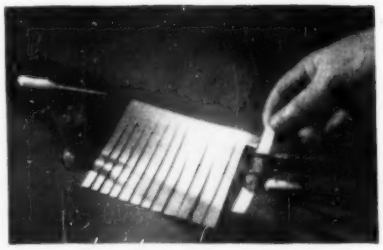


When retouching or spotting, it is essential to have all the tools needed right at hand at all times. A discarded fabric or leather case for a pic punch set makes a handy case for brushes, pens and pencils. The case is easily obtainable at any hardware store for a few cents. In use it should be tacked to some vertical support so that various utensils can be slipped in and out with minimum trouble, and still be in plain sight.—*Brian Lee, Mendota, Ill.*

Film Trimming Aid

Miniature camera fans who load their own spools from bulk film will find a discarded hinge, of the type illustrated, very useful in uniformly trimming the ends of the film. Pull out enough film to allow for loading the camera. Lay the film on a block of wood. Using the hinge both to hold the film flat and as a pattern, cut along the outside edges with a sharp knife or razor blade. You also can hold the film and hinge up and cut with a scissors. —*Herman Klein, Pittsburgh, Pa.*

Hypo Test Paper



This paper will immediately indicate the exhaustion of a fixing bath. Make it by brushing a 5 per cent solution of potassium iodide on a sheet of white rag paper, or on the back of a discarded print that has been well fixed and washed. Dry and store the paper in darkness; it will discolor after long exposure to light. Cut the paper into strips for use. If the hypo causes a yellow stain to appear, the hypo needs replacing.—*Ken Murray, Colon, Mich.*

Lamp Rack

Bulbs of all kinds—enlarging, floodlamps, and other bulbs—sometimes take a beating in the darkroom because of inadequate storage. Here's a handy means of "racking" your bulbs to keep them handy but still protect them. Drill a hole in the rim of a Mason jar cap, and attach the cap to the wall with a wood screw. The caps come in several sizes, and usually have a flat top-section that can be pushed out. They are available in hardware stores.—*D. Abbott, Ames, Iowa.*

Storing Solutions

Often you run into the problem of storing developer, but don't have any dark bottles handy. In an emergency, you can put the developer in any ordinary bottle and place the bottle in the black paper envelope that comes with boxes (or even packs) of enlarging paper. These envelopes make very good light shields, and the tops can be fastened with paper clips. —*George N. Webb, Raleigh, N.C.*

Check Your Fixer

It's a good idea to check your fixing bath to find out how it is holding out. There are many involved ways of testing fixing baths, but here is an easy way to do it.

Take a small piece of unexposed film and put it in the fixing bath right after it has been mixed and made ready for use. Write down the time it takes the fixer to clear this small piece of film.

When your test shows the hypo is taking twice as long to clear the film as it did when first mixed, it is time to replace your fixing bath with new fixer.—*James Brown, Long Island City, N. Y.*

Open Gingerly

When opening air-tight containers of processing chemicals at high altitudes such as our Rocky Mountain regions, the elevated plateau of Mexico and elsewhere, use circumspection. These are packaged at lower levels and, when opened suddenly, emit some of their contents in a puff of powder. Punch a small hole in the top of the can, shielding it with your hand. This will equalize the pressures and you can proceed without difficulty.—*John P. Arnold, Guadalajara, Mexico.*

Parallax Correction For Twin-Lens Reflex Cameras

Poor composition, due to parallax when taking pictures at close range with a twin-lens reflex camera, may be eliminated by the simple device of placing a mark on the ground glass which indicates the allowable position of the upper border of the picture. A very small spot of dark finger nail polish, applied with a toothpick, will suffice. The location of the spot is determined as follows.

First, measure the distance between the lenses of the camera. Then provide for some arrangement whereby the camera may be moved through a vertical distance equal to the distance between the lenses. There are many ways of accomplishing this, depending upon the equipment available. The simplest device is a block of wood, or several books combined to obtain the proper thickness. Place the camera on a box or table at a distance from a wall equal to its minimum focusing distance. A patterned wall is preferred, but not necessary. Focus the camera and place a thumb tack or other appropriate attachment on the wall so that it is just visible at the center of the upper edge of the ground glass. Now move the camera up a distance equal to the distance between the lenses. Place the spot of fingernail polish at position where the thumb tack appears on the ground glass screen. The procedure may be appropriately modified when using more elaborate equipment.—*Henry W. Woolard, Buffalo 23, N. Y.*

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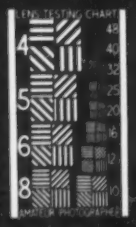
Lens Testing Chart



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new books

SUBJEKTIVE FOTOGRAFIE edited by Otto Steinert. Published by Brüder Auer Verlag, Bonn, Germany. Distributed in the United States by Rayelle Foreign Trade Service, Philadelphia, Pa. Cloth bound, 9x11¾, illustrated, 153 pages, $7.50.

Subjektive Fotografie is more than just another picture book. It's a thoughtful collection of *avant-garde* photographs, mostly by Europeans, illustrating some contemporary trends in what the editor calls "creative" photography. Many people will hate the book—and many will find it the most stimulating picture collection to appear in several years. Few will fail to be impressed.

Here is the camera used as an artist's tool. Sometimes, in trying to scale creative summits, the photographer takes a bad tumble. But at its best the book is very good indeed. Otto Steinert's weird *One-Legged Man*, Edouard Boubat's wistful *Little Girl With Leaves*, Helmut Lederer's starkly black-and-white *Winter*—pictures like these are long to be remembered. The book's shock effect should prove healthy for anyone in a photographic rut. Text is tri-lingual.

GOOD PHOTOGRAPHY edited by George Tilton. Published by Fawcett Publications, Inc., New York. Paper bound, 6½x9½, illustrated, 144 pages, $.75.

In *Good Photography* you'll find pictures and articles about old time cheesecake, underwater photography, lighting, careers with a camera, candid shooting, and other topics. Two salon sections also are included.

TESTED MONEY-MAKING IDEAS FOR PHOTOGRAPHERS by Charles Abel. Published by Greenberg, Publisher, New York. Cloth bound, 6x9, 280 pages, $3.95.

Charles Abel's new book is written for professional photographers and includes hints, tips, gimmicks, and ideas for increasing sales and cutting costs. Considerable space is devoted to the problems of accounting, billing, promoting, and keeping records as they apply to studio photographers. The book includes an index but, strangely enough, lacks a table of contents.

CATS by Ylla. Published by Harper & Brothers, New York, N. Y. Cloth bound, 8½x11, illustrated, 73 pages of illustrations. $3.95.

ALL KINDS OF CATS by Walter Chandoha. Published by Alfred A. Knopf, New York, N. Y. Cloth bound, 8x11, illustrated, 86 pages, $3.

Here are two fine books to delight cat lovers—and anyone who likes animal photography. As to which is the better book—that's a toss-up. Ylla's photographs have more verve and imagination, perhaps, and the gravure illustrations (done in France) are breath-taking. Aside from a brief introduction there is no text, not even captions, to *Cats*. The poems, quotes, and bits of cat lore scattered throughout Chandoha's book give it a warmth and charm that will make it appeal to many people. And photographers who want to portray their own cats will find many picture-taking ideas among its pages.

THE MODERN ROLLEIFLEX AND ROLLEICORD GUIDE by Kenneth Tydings. Published by Greenberg, Publisher, New York, N. Y. Paper bound, 5x7¾, illustrated, 128 pages, $1.95.

Tydings has added a new title to his Modern Camera Guide Series. The title, and a few chapters on operating the Rollie, are just about the only new things in this book. Otherwise it follows almost word for word his previous guides. The pictures and charts are as confusing and poorly planned as ever.

ROLLEIFLEX GUIDE by W. D. Emanuel. Published by Focal Press, London, England. Distributed in the United States by Transatlantic Arts, New York, N. Y. Paper bound, 5x6½, illustrated, 112 pages, $1.75.

This is the seventh American edition of the *Rolleiflex Guide*, revised and brought up to date. No manufacturer's puff, it meets the high standards set by Emanuel's other camera guides. The clear, well-organized text and illustrations give complete instruction on how to use the Rolleiflex and Rolleicord. The first chapter, *The Truth About the Rolleiflex*, gives a sound evaluation of the twin-lens reflex camera.

BIGGER AND BETTER: THE BOOK OF ENLARGING by Don Nibbelink. Published by John P. Smith Company, for Garden City Books, Garden City, N. Y. Cloth bound, 5¾x8¾, illustrated, 253 pages, $2.95.

Don D. Nibbelink, Eastman Kodak technical editor, tells you how to improve your enlargements in 18 chapters that cover everything from "Mixings and Fixings" to "Print Mounting Methods." Sprightly illustrations and a clear, readable text liven up a complicated subject. For advanced amateurs.

THIS IS PHOTOGRAPHY by Miller and Brummitt. Published by the Case-Hoyt Corporation for Garden City Books, Garden City, N. Y. Cloth bound, 6x8½, illustrated, 260 pages, $2.75.

First published in 1945, *This is Photography* is one of the best semi-technical reference books for the "in-between" photographer—the person who has passed the beginner stage but is not yet an expert. This latest edition brings the text up to date with revised sections on color, equipment, and new techniques.

THE BROMALOID PROCESS AND BROMALOID INKS by G. L. Hawkins. Distributed in the United States by Rayelle Foreign Trade Service, Philadelphia. Cloth bound, 7 x 8, illustrated, 53 pages, $3.00.

Old-school pictorialists who still are interested in this process will find here the latest word on bromaloid techniques by an expert in the field. The half-dozen illustrations clearly show what can be

accomplished by bromoil, bromoil-transfer, and the bromaloid pigment printing process.

THE JUNGLE AND THE DAMNED by Hassoldt Davis. Published by Duell, Sloan and Pearce, New York, N. Y., and Little, Brown and Company, Boston, Mass. Cloth bound, 5¾x 8½, illustrated, 306 pages, $4.50.

THE FACE OF THE ARCTIC by Richard Harrington. Published by Harry Schuman, Inc., New York, N. Y. Cloth bound, 6½x9½, 369 pages, $6.

Here is adventure, hot and cold. Both these books, one about the tropics, the other about the arctic, give photography a star billing.

Explorer Davis shot many movies and stills of convict life on Devil's Island and Indian life deep in the jungles of French Guiana. An old hand at this sort of thing, Davis gives a rattling good account of his adventures. Some of the scenes (an Indian receiving the fiendish wasp torture, for example) are photographic beats.

Richard Harrington has spent a large part of the past five years in the Canadian Far North. *The Face of the Arctic* tells what he saw there, in words and pictures. Some of the photographs were made at 60 degrees below, giving him two minutes to work before "the shutter slowed down and my finger-tips froze, leaving me howling with pain." The book is exceptionally well-designed, although the quality of reproduction is disappointing.

ANNUAL PHOTOGRAPHIC MARKET PLACE, published by R. Maschke Publishing Co., Englewood, N. J. Paper bound, 5¼x7¼, 48 pages, $1.

More than 300 magazine markets are listed alphabetically in this pocket-size booklet. Types of pictures wanted, size limits, prices, and other vital statistics are included. A cross-index by subject increases the book's usefulness.

THE MOVIE PROJECTOR by R. H. Bomback. Published by the Fountain Press, London, England, and distributed in the United States by Rayelle Foreign Trade Service, Philadelphia. Paper bound, 5 x 6¼, illustrated, 44 pages, $.50.

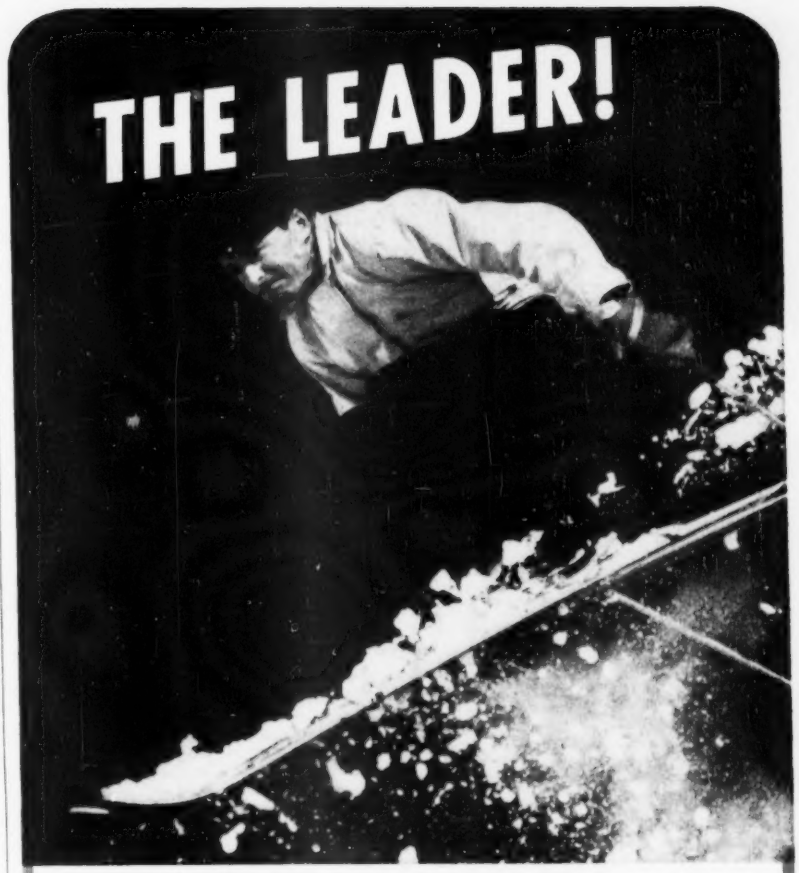
Cinefacts booklet number seven briefly covers the basic facts about how home-movie projectors work. It explains the principles of pull-down mechanisms, shutters, lens-lamp systems, sound reproduction, and gives tips on operating your projector for best results.

EDUCATORS GUIDE TO FREE FILMS—12th Annual Edition. Published by Educators Progress Service, Randolph, Wis. Paper bound, 8½ x 10¾, 508 pages, $6.00.

The 1952 edition of this book lists 2,332 titles of free films for educational purposes. A complete cross index by title, subject, and source is included.

EDUCATORS GUIDE TO FREE SLIDE FILMS —Fourth Annual Edition. Published by Educators Progress Service, Randolph, Wis. Paper bound, 8½ x 10¾, 172 pages, $4.00.

This latest revision contains 571 titles and descriptions of free slidefilms available to educators. It also has a comprehensive cross index.



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Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

13th International Photographic Salon of Japan-1953*, All Japan Association of Photographic Societies and the Asahi Shimbun Press, Tokyo, Japan.

On exhibit in The Galleries of Mitsukoshi, Tokyo Jan. 15 to 22, 1953.

15th Springfield International Salon of Photography and First Color Slide Exhibition, The George Walter Vincent Smith Art Museum, Springfield, Mass.

On exhibit at George Walter Vincent Smith Art Museum, Jan. 4 to 25 for prints; Jan. 4 to 18 for slides.

International Photographic Exhibit*, Working Circle of Munich Photo Amateurs, Munich, Germany.

Closes Jan. 1, 1953.
Entry fee $1; four prints allowed.
On exhibit in Munich from Feb. 1 to 28, 1953.
For information and entry blanks, write Arbeitskreis Munchener Fotoamateure, Steinstrasse 17, Munchen 8, Germany.

Second Exhibit of Scenery Photography, New York State Museum, Albany, New York.

Closes Jan. 10, 1953.
No entry fee, four prints allowed.
On exhibit at Museum Feb. 1 to 28, 1953.
For information and entry blanks, write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

20th Wilmington International Exhibition of Photography*, 2nd Color Slide Exhibit*, 1st Color Print and Colored Print*, Delaware Camera Club, Wilmington, Del.

Closes Jan. 11, 1953 for all three exhibits.
Entry fee $1 for each, four entries in each exhibit.
On exhibition at Wilmington Society of the Fine Arts' Art Center, Feb. 1 to 23, 1953.
For information and entry blanks, write Delaware Camera Club, P. O. Box 401, Wilmington 99, Del.

21st Minneapolis International Exhibition of Pictorial Photography and 5th Color Slide Exhibition*, Minneapolis Council of Camera Clubs, Minneapolis, Minn.

Closes Jan. 13 for prints; Jan. 19, 1953 for slides.
Entry fee $2, four prints; $1, four slides allowed.
Prints on exhibit at American Swedish Institute Feb. 5 to 22, 1953. Slides on exhibit at Benton Hall YWCA, Jan. 10, 12, and 13, 1953.
For information and entry blanks, write Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

8th Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago, Chicago, Ill.

Closes Jan. 17, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Chicago Natural History Museum during February 1953.
For information and entry blanks, write to Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

57th Annual Open International Exhibition*, Birmingham Photographic Society, Birmingham, England.

Closes Jan. 17, 1953.
Entry fee $1, four prints and/or slides and/or transparencies allowed.
On exhibit at Galleries of the Royal Birmingham Society of Artists, New Street, Birmingham, England, Feb. 14 to 28, 1953.
For information and entry blanks, write the Birmingham Photographic Society, York House, Great Charles Street, Birmingham 3, England.

16th Annual Salon of Photography*, Circle of Confusion, Whittier, Calif.

Closes Jan. 24, 1953.
Entry fee $2, four prints allowed; $1, four slides allowed.
On exhibit at Whittier Art Gallery, Feb. 8-22, 1953.
For information and entry blanks, write Arthur W. Maddox, 12020 E. Orange St., Norwalk, Calif.

Annual International Exhibition of Photography, The Ilford Photographic Society, Ilford, Essex, England.

Closes Jan. 28, 1953.
Entry fee $1, four prints and/or eight slides allowed.
On exhibit at the Gants Hill Municipal Library, Ilford, March 2 to 14, 1953.
For information and entry blanks, write Exhibition Secretary, R. D. Lambert, 6 Michigan Ave., Manor Park, London E. 12, England.

International Photograph Salon, Le Groupe des Dix, Roubaix, France.

Closes Jan. 31, for prints; Feb. 15, 1953, for color.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Galerie Dujardin, Roubaix, France, March 14 to 29, 1953.
For information and entry blanks, write Mr. L. Bouchart, 32, rue Philibert, Delorme, Roubaix (Nord), France.

Fourth International Salon of Prints and Color Slides*, Worcestershire Camera and Cine Club, Worcester, England.

Closes Feb. 11, 1953.
Entry fee $1; four prints and/or color slides allowed.
On exhibit at Worcester City Art Gallery, March 7 to 28, 1953.
For information and entry blanks, write C. J. Morrall, 57, The Tything, Worcester, England.

9th Canadian International Exhibition of Color Photography*, Toronto Camera Club, Toronto, Ont., Canada.

Closes Feb. 11, 1953.
Entry fee $1; four slides allowed.
On exhibit at Royal Ontario Museum Theater, March 4 to 6, 1953.
For information and entry blanks, write W. J. Blackhall, c/o Toronto Camera-Club, 2 Gould St., Toronto, Ont., Canada.

17th Rochester International Salon of Photography*, Rochester, N. Y.

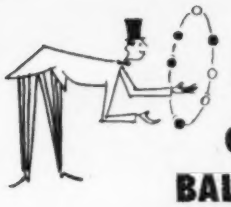
Closes Feb. 12, 1953.
Entry fee $1; four prints or slides allowed per section (1. Pictorial prints—monochrome and color; 2. Pictorial Color Slides—2x2 only; 3. Nature Prints—monochrome and color; 4. Nature Color Slides—2x2 only; 5. Stereo Color Slides—1⅝x4 mounted for projection).
On exhibit at Memorial Art Gallery, March 6 to 29, 1953.
For information, write Lowell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

17th Philadelphia International Exhibition of Photography*, The Miniature Camera Club of Philadelphia, Philadelphia, Penna.

Closes Feb. 14, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit in the Galleries of The Free Library of Philadelphia, Philadelphia, March 7 to 29, 1953.
For information and entry blanks, write Miss Grace E. McBryer, Secy., 5814 Cedarhurst St., Philadelphia 43, Penna.

International Exhibition of Photography, The Ipswich and District Photographic Society, Ipswich, England.

Closes Feb. 16, 1953.
Entry fee $1, four prints and/or six color allowed.
On exhibit in the Ipswich School of Art from March 16 to 28, 1953.



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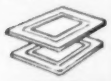

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For information and entry blanks, write Mr. R. S. Turner, 27, Tuddenham Road, Ipswich, England.

Color Print Competitions*, Color Division of the Photographic Society of America, Philadelphia, Pa.

Closing dates, Feb. 20, 1953, May 20, 1953.

No entry fee required for Color Division members. All others $1 for series of three or 50c for each contest. Four prints allowed.

For information and entry blanks, write Contest Director, W. H. Savary, R.F.D. No. 2, Box No. 221, Plainfield, N. J.

40th Annual Pittsburgh International Salon of Photographic Art*, Pittsburgh, Pa.

Closes Feb. 25 (prints); March 4 (slides).

Entry fee $1; four prints or slides allowed.

On exhibit at Carnegie Institute Galleries of Fine Arts, Pittsburgh, Pa.

For information and entry blanks, write Walter F. Kneeland, 3658 Perrysville Ave., Pittsburgh 14, Pa.

1953 Solihull Easter Salon of Pictorial Photography*, Solihull, Birmingham, England.

Closes March 5, 1953.

Entry fee $1, four prints and/or slides allowed.

On exhibit at Malvern Hall, Solihull, from April 11 to 18, 1953.

For information and entry blanks, write C. D. Pain, Hon. Salon Secy., 71, Beaks Hill Road, Kings Norton, Birmingham, 30, England.

1953 Seattle International Exhibition of Photography*, Seattle Photographic Society, Seattle, Wash.

Closes March 9, 1953.

Entry fee $2, four prints allowed.

On exhibit at Seattle Art Museum, April 8 through May 3, 1953.

For information and entry blanks, write Arthur Henning, Exhibition Secy., 4516 East 60th St., Seattle 5, Wash.

2nd Exhibit of Wild Animals, New York State Museum, Albany, New York.

Closes March 10, 1953.

No entry fee, four prints allowed.

On exhibit at Museum, April 1 to 30, 1953.

For information and entry blanks, write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

4th International Color Slide Festival of Turin*, Societa Fotografica, Subalpina, Turin, Italy.

Closes March 15, 1953.

Entry fee $1, four slides allowed.

On exhibit in Hall of "La Stampa," Turin, May 1 to 15.

For information and entry blanks, write Dr. Renato Floravanti, Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

6th Annual International Exhibition of Marine Photography*, James River Camera Club, and The Staff of the Mariners Museum, Newport News, Va.

Closes March 17, 1953.

Entry fee $1, four prints and/or slides allowed.

On exhibit at The Smithsonian Institute, Washington, D. C., during the month of May, 1953.

For information and entry blanks, write R. A. Myers, 1609 E. Warwick Road, Warwick, Virginia.

10th Syracuse International Salon of Photography*, The Syracuse Camera Club, Syracuse, New York.

Closes April 20, 1953.

Entry fee $1, four prints and/or slides allowed.

On exhibit at Syracuse Museum of Fine Arts, May 6, 1953.

For information and entry blanks, write Allen Ruch, 1421 Butternut St., Syracuse, N. Y.

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New Coccine

(*Continued from page* 43)

with this process. The color of the dye does not interfere with the action of the Varigam filters.

Since you apply the dye to the back, or shiny side, of the negative, place the emulsion, or dull side, directly on the glass. Secure the corners with cellophane tape. It is best to start with an underexposed area, one which appears too transparent on the negative and too dark on the print.

All negatives, except 35 mm, have a gelatin coating on their backs. The idea is to make the gelatin absorb the dye applied to it. This, if done well, produces an even layer of color which satisfactorily withholds the light. The amount of light withheld depends upon the concentration of the dye solution you use—A, B, or C—and upon how many times the dye is applied to the negative.

Most bad results are caused by the dye remaining and drying on the surface instead of being absorbed. This causes uneven coating and spotting. To make the gelatin absorb the right amount of dye without unwanted surface deposits requires technique, practice, and patience. The rule is: *Don't Hurry.*

New Coccine is applied with a brush or a small wad of cotton. On average areas use the No. 3 brush. On small areas use the No. 00 brush. For very fine work and to draw dividing lines, use the pen—but avoid scratching. When working on large areas on large size film, use a small wad of cotton. As a general rule, thin negatives get working solution A, average negatives get working solution B, dense negatives get working solution C. When starting out, however, it's a good idea to use working solution A alone, which gives you less opportunity to mess up the job. The wetting agent aids absorption, and you can help it along by gently massaging the surface with the *properly charged* brush. If there is any secret in applying New Coccine successfully, it is in the proper charging of the brush with the dye.

Dip the brush into the working solution, then remove the excess dye by wiping it on a blotter. This is done with a continuous pulling and pushing motion. This not only removes the excess dye from the brush, but also produces a fine point. When the brush loses its point, you must dip it and wipe it again. Use only the point of the brush; if it is used in a slanting position, the dye tends to run over into neighboring areas.

Once it touches the negative, the brush must remain in uninterrupted contact with it. Lifting the brush from the negative results in small droplets forming on the surface. These dry down into spots. To avoid this, move the brush back and forth without lifting it from the area until it's dry. Repeat this until the area is covered, then work on the next area (or the next negative if there is one). The area you have just finished must be left to dry for five to ten minutes before anything can be done with the negative, for the gelatin is swollen and sticky. Brush-

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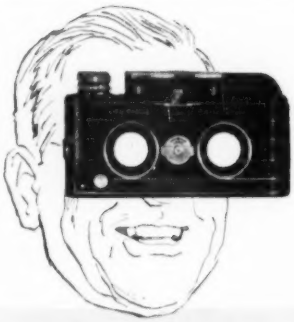

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ing is very likely to damage the surface.

When dry, make a test print and examine the results. Probably there will be very little effect after one application of working solution A. Apply it again. Let it dry and make another test print. Apply again, if necessary. It may take as many as 15 applications to build up sufficient density if the negative is heavy. Remember, this is practice which will come in handy later; and you are safe with the weak solution because it is less likely to produce uneven results. When you have had some experience you will use Working Solutions B or C, which are more effective.

As a rule, you work on the back side of the negative, but there are a few times when you must work on the emulsion side. For instance, if the back side does not absorb enough dye to get the desired effect, you may apply the dye to the emulsion side as well. Do this rarely. On 35-mm films you must work on the emulsion side because there is no gelatin coating on the back.

If you want to produce a completely white area on a print, apply the strongest concentration of the dye to the negative—the Opaquing Solution. The absence of a wetting agent in the Opaquing Solution lets you pen a sharp line around the area to be opaqued. (A wetting agent causes a slight spreading of the dye, making it next to impossible to draw a clean line.)

At all times, a slightly damp Q-tip should be at hand to remove any excess dye before it can do damage. If you spread the dye into an area where it is not wanted, this can be immediately removed with the 26% ammonia solution. To do this, dip a clean brush into the bottle of ammonia, remove the excess ammonia on the blotter and then work the brush over the area. Don't rub the brush too hard because the ammonia softens the gelatin and may remove it completely. After a few seconds the negative gets dry, and you can apply the ammonia again.

If you make a hopeless mess of your first negative, there's no cause for alarm. Just soak the negative in water for a few hours and the New Coccine will be completely removed. Sometimes, a slight trace of red remains after soaking, but this has no practical effect on the printing quality of the negative.

That's all there is. Follow these instructions carefully, work slowly, have patience, and you'll produce some very exceptional prints which you will be able to reproduce time and again.—

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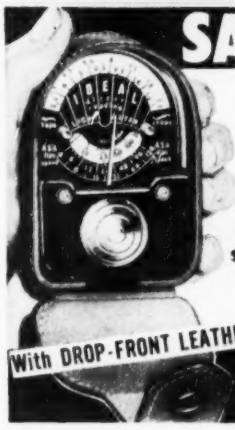

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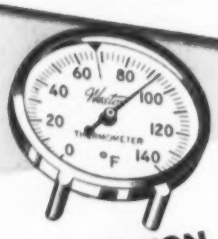

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PHOTO-LEXICON

By MARTIN MUNKACSI

Illustrations by Jerry White

Lens. *Playful optical device, projecting people upside down to match their thinking.*

Background. *Amazing phenomenon, constantly showing up even behind sitters who never had any.*

Unsharp photograph. *Out-of-focus picture taken with a corrected lens by an uncorrected photographer.*

Sharp photograph. *Portrait of a zoot-suiter.*

Retoucher. *Angel puss trying to turn a bad photographer into a good one.*

Fine grain. *The description of quality and quantity of salt one has to take with the statements of technical experts.*

Tripod. *Crutches, preventing a camera from walking.*

Model. *A girl who doesn't believe in mixing her pleasure with your business.*

Leading photographer. *Cameraman helping a blind man cross the street.*

Spotlight. *Pimple collector's delight.*

Picture. *Image worth more than 1,000 words but less than a minute of silence.*

Enlargement. *The lump by which a sum, just received for a picture, grows in your pocket while walking to the next photographer to tell about it.*

New idea. *A dream that has been dreamed and published by others only twice before.*

Black list. *Where writers and photographers are placed for stealing back their ideas.*

Darkroom. *A pitch-black place where photographers try to correct the mistakes they've committed in broad daylight.*

Business. *A thing you mind most if it's not your own.*

Income. *The outcome after taxes!*

Check. *The darn thing photographers see mostly on their sport jackets.*

Rejects. *Prodigy's return.*

Nude. *Image with no strings attached.*

Picture buyer. *Man who never eats, sleeps or walks; is always in conference.*

Art director. *Traffic cop for magazine pages.*

Positive. *A photographer's attitude before taking a picture.*

Negative. *Same photographer's attitude when looking at the finished print.*

Editor. *One who doesn't know anything well, only better.*

Pose. *Artificial position photographers insist upon if the sitter's own is not bad enough.*

Talent. *One's ability to shut up when his customer doesn't.*

Creative. *Inventing answers to questions nobody asked.*

Gay deceiver. *The fixer of a flat.*

Cheesecake. *The only cookie that isn't fattening when taken home after dinner.*

Hardener. *A bath photographers take before going to see their editor.*

Art. *The selling of a photograph.*

Dodging. *Ancient game between debtor and creditor.*

Snapshot. *Sudden destruction of a film.*

Time exposure. *Slow destruction of a film.*

Speedlight. *Freezing unit.*

Technique. *Means to a dead end.*

PHOTOGRAPHY'S Traveling Salons

These Salons comprise eye-catching, prize-winning prints from the PHOTOGRAPHY contests. They represent some of the finest examples of contemporary photography with subject matter ranging from the dramatic and human interest to serene landscapes. So great has been the public's acceptance of these exhibits that attendance has been estimated at over one million during 1952 alone. Salons are available to clubs, schools, stores and other organizations open to the general public. At times the demand for these Salons exceeds our supply but we will be glad to provide you with information and place you on our waiting list. However, we do have a few openings which will allow us to schedule some areas almost immediately. Please write: Salon Director, PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y.

December 1-16

DISTRICT OF COLUMBIA, Washington—(Brenner Photo Co.); Eighth Salon.
FLORIDA, DeLand—(John B. Stetson University); Seventh Salon.
FLORIDA, Gainesville—(University of Florida Camera Club); Fourth Salon.
ILLINOIS, Decatur—(Photographic Society of Decatur); Second Salon.
INDIANA, Winchester—(Winchester Camera Club); Seventh Salon.
KANSAS, La Crosse—La Crosse High School); Sixth Salon.
MASSACHUSETTS, Ludlow—(Lensfans Camera Club); Seventh Salon.
NEW JERSEY, Franklin—(Sussex County Camera Club); Seventh Salon.
NEW YORK, Kenmore—(Nixon Camera and Photo Suply Co.); Sixth Salon.
NEW YORK, University Heights—(Heights Photographic Society); Fifth Salon.
OKLAHOMA, Bristow—(Bristow Camera Club); Fifth Salon.
OKLAHOMA, Norman—(University of Oklahoma School of Journalism); Fourth Salon.
WISCONSIN, Superior—(Wisconsin State College Camera Club); Sixth Salon.

January 1-18

ARIZONA, Prescott—(Prescott Camera Club); Fourth Salon.
CALIFORNIA, Redlands—(The Portrait Shop); Fifth Salon.
FLORIDA, MacDill Air Force Base—(Airman's Service Club); Fourth Salon.
ILLINOIS, Mount Vernon—(Township High School); Second Salon.
ILLINOIS, River Forest—(Trinity Camera Clique); Seventh Salon.
MARYLAND, Salisbury—(Salisbury Camera Club); Seventh Salon.
MASSACHUSETTS, Greenfield—(Franklin County Camera Club); Seventh Salon.
MICHIGAN, Albion—(Albion Camera Club); Second Salon.
NEVADA, Boulder City—(Boulder City Camera Club); Eighth Salon.
NEW JERSEY, Nutley—(Free Public Library); Sixth Salon.
NORTH CAROLINA, High Point—(High Point Camera Club); Third Salon.
PENNSYLVANIA, Brackenridge—(Allegheny Valley Camera Club); Seventh Salon.
PENNSYLVANIA, Philadelphia—(Williams, Brown & Earle, Inc.); Eighth Salon.
TENNESSEE, Nashville—(Meharry Medical College); Seventh Salon.
WISCONSIN, Racine—(Racine Art Association, Wustum Museum); Sixth Salon.

January 4-25

CALIFORNIA, Altadena—(Mountain View Art Gallery); Eighth Salon.

January 6-20

INDIANA, Culver—(Culver Military Academy); Sixth Salon.
NEW JERSEY, Freehold—(Freehold Camera Club); Fifth Salon.
NEW YORK, Amsterdam—(Mohawk Mills Association Camera Club); Fifth Salon.

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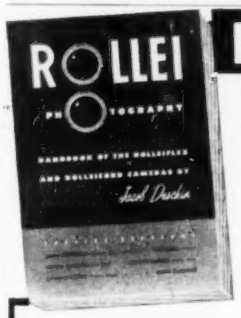

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FILTERED FACTS

by Ed N. Lite

A GI friend in Korea is responsible for this column. He bought a set of EdnaLite Coated Portrait Lenses and he then, so thoughtfully, sent me some of the most breath-taking close-up color shots of Korean flowers that I've ever seen!

This GI friend now makes me feel I must do more close-up photography myself this winter or I'll be missing half the pleasure of my camera.

Incidentally, a Portrait Lens (known by a million names including Proxar, Portra, etc.) is a close-up attachment that slips over your regular lens and gives you "blown-up" or "magnified" pictures. With an EdnaLite Coated Portrait Lens, you can really improve on both people and things! Imagine the head of a gorgeous, colorful tropical orchid in close-up that's then projected up to 4 or 5 feet wide in vivid color on your screen!!

An EdnaLite Coated Portrait Lens will also let you make copies of pictures and documents – let you "title" movies – take "table-top" photographs – pictures of your television screen.

EdnaLite Portrait Lenses are Solid Optical Glass HARD-COATED on BOTH sides like your camera lens. They come in three strengths (+1, +2 and +3) for progressively closer work, and they may even be used in combination with each other for real extra-close close-ups. They certainly can also be used with EdnaLite filters, as for instance, COLORTONING – for outdoor color shots of flowers, etc. What's involved in all this? Nothing much! All you do is follow a chart furnished free – and shoot! They're available singly or in kits, as follows:

	Singly	Kit of 3 (+1, +2 & +3)
Series I (21.5mm)	$1.75	$5.25
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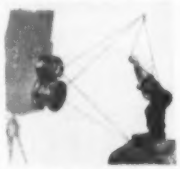
*Series VII not available in kit form.

Incidentally, please remember that you will also need a suitable adapter from the standard EdnaLite line to fit your camera lens.

With Reflex Cameras for extreme close-ups, you must be careful of something called "Parallax" which means cutting off the subject's head because your "taking" lens doesn't photograph what your viewing lens sees (see illustration). For correcting this problem, we make an EdnaLite ParaLens of the same strength as your "taking" Portrait Lens – which slips over the viewing lens and lets you see exactly what your taking lens will photograph. Here again you'll need an adapter and if you'll tell us what camera you own, I'll make suitable recommendations. It's a pleasure to think that perhaps this column will help my friends to use the winter months for greater personal photographic gratification.



Say, you late column readers, how would you like to have my many previous columns? They're FREE for the asking. Incidentally, we're plugging EdnaLite Filter Kits for Christmas as a gift for those guys who winter-garage their cameras because they're scared stiff about learning the simplicities of taking EdnaLite Filtered winter pictures. These Kits will be Christmas wrapped at no extra charge. They're at your dealer now! See you again soon.

Ed N. Lite

200 N. Water Street, Peekskill, N. Y.

Gjon Mili

(Continued from page 48)

flash equipment, Mili could feel at home even in Hollywood.

Arriving on a set, Mili would survey the situation, then give instructions to Nodler as to how many lights should be used and where they should be placed. His vast experience enables him to make a quick judgment of lighting requirements. It might take Paul as long as half a day to set up the vast electrical circuit, so Mili often had to know a day in advance what he would need for his next series of pictures.

Though he is famed for his dramatic use of electronic flash, Mili is by no means shackled to this medium; he knows it has limitations like any other kind of light. "Let's be honest about it," he says, "speedlight is fine for certain effects and situations, but it is not indispensable. Very often, a little blur in a picture is desirable, where you wish to convey a feeling of movement or a certain mood. For this you wouldn't use the high-speed flash."

Consequently, though he may be stalking about the movie set with a Rollei connected by hundreds of feet of wire to his vast battery of flash units in the rafters overhead, Mili will often flick a switch which divorces the camera from the lights, and proceed to shoot available-light candids at 1/10 and 1/5 second shutter speed. This was especially practicable on the set where there is usually a high level of existing light, and where Mili didn't want to betray every exposure with a lightning flash.

Mili and his assistant make a good working team; he is as volatile as Nodler is calm. It is Paul's duty to attend to all the details which are too trivial for his employer's limited patience; he slips the dark slide into an exposed holder, replaces the film, recocks the shutter for the next exposure. But no matter how fast he works, Mili is sometimes a leap ahead of him, snapping the shutter for the next picture before there is film in the camera. Working with electronic flash, he frequently makes exposures in such rapid succession with a small camera that the units do not have time to recharge.

Photographing the dance, Mili is a picture of wild, uninhibited enthusiasm. Not only does he know and understand ballet, but he has been known to indulge in the art himself. Shooting Jeanmaire and the troupe in *Hans Christian Andersen*, he kept himself behind the camera with difficulty and joined in the dance at least in spirit—his head, arms, and entire body going through all the rhythmic gyrations the music demanded. As a dance reached its climax, Mili's convulsive motion would extend to his hand, which tripped the shutter often with such violence as to shake the camera on its firm tripod. Whether he actually sees what he wants at such a time, or simply feels it, is difficult to say.

Probably the greatest thrill he can experience comes when, at the close of an intense shooting session, he achieves one perfect picture. When this happens, Mili literally goes wild with ecstasy. Drop-

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ping everything, he dances around the set, clasping his hands over his head in self-congratulation; then he turns his back on the camera and the sound stage, and walks off leaving the rest of the day's shooting for Nodler to complete. Having reached the peak of achievement for the day, he has no desire to spend time in retreating from the heights.

Temperamental showmanship? If it is, it's the kind Hollywood can use a lot more of. The pictures he got on the *Hans Christian Andersen* set have pointed a new direction for motion picture still photographers, and for the fresh and original kind of promotion and advertising they make possible. If more producers pick up Sam Goldwyn's challenge, there will soon be room for a lot of creative photography in the world's film capital.

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Some of the prize-winning Christmas Cards from our 1951 Contest appeared in the December, 1952 issue.

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contests and markets

CONTESTS

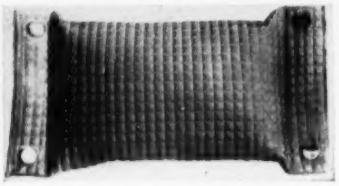
University of Missouri School of Journalism announces its Tenth International Picture Competition and Exhibition open to any staff or free-lance photographer. Photographs must have been taken (or published for the first time) between January 1, 1952 and January 1, 1953. Two portfolios, intended to show versatility and craftsmanship will receive the top two prizes, the Mathew B. Brady and Jimmy Hare awards. The Portfolios will be chosen from two categories in which an outstanding newspaper and magazine photographer's work will be selected. Each entrant may submit a total of ten prints in addition to a portfolio. Each print must be identified as to classification: magazine or rotogravure portfolio; newspaper portfolio; picture series; picture sequence; advertising photograph portfolio; news; feature; sports, and color. If a work has been published, tear sheets from the publication in which it appeared should be included. Each print, regardless of size, must be mounted on a 16x20 board excepting those in a series or sequence which may be displayed as the maker sees fit. First place winners in each category other than Portfolio will receive a plaque. All others who place will receive Certificates of Merit. All entries will be returned express collect unless other arrangements are indicated. Deadline is January 15, 1953. Entry forms are available from Cliff Edom, Secretary, Pictures Competition and Exhibition, School of Journalism, University of Missouri, Columbia, Mo.

Scholastic Magazines announce the annual Scholastic-Ansco photography awards in black-and-white and color, open to all students in grades 7 through 12, regularly enrolled in public, private, or parochial schools in the United States and its possessions. Students living in certain regional areas must submit entries for preliminary judging in regional exhibitions. There are 15 classifications with prizes of $50, $25 and $15 for the first three awards in each classification. Awards for photographs taken on Ansco film are doubled. The basic prizes are also duplicated by Sylvania for photographs taken with Sylvania flashbulbs. Sylvania also offers a special award of three cases of flashbulbs. The Fred Archer School of Photography, Los Angeles, Calif., offers two scholarships; the Art Center School, Los Angeles, offers one scholarship. The national contest deadline is March 15, 1953. Copies of the rules booklet, which includes 39 regional areas, are available from Scholastic Magazines, 351 Fourth Ave., New York 10, N. Y.

MARKETS

Industrial Photography, a new publication, is in the market for feature articles in which the activities of the industrial photographer or industrial photographic department in the plant or business firm are described. Specific firms and the specific manner in which they apply photography to their business and operations should be described factually. Technical description should be meaningful and clear. Particularly desirable is accurate description of the photographic equipment used and the way in which it is set up and handled, as well as any relevant data of a special nature. All articles must be accompanied by 8x10 glossy photographs. Comprehensive instructions to authors are available from Ben Zale, managing editor, Industrial Photography, 1114 First Ave., New York 21, N. Y.

Scott Meredith Literary Agency is initiating a Photographic Division and is looking for photographs of all types: animals, outstanding news events, personalities, art studies, sports events, aeronautical, industrial and any other material for use in magazines, books, etc., to be used as illustrations or covers. This material will be kept in an active file and offered for sale



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whenever market openings occur. Photographs will be sold on a one-time basis, the photographer receiving 50 per cent of the sale price and providing the agency with another print of the photo to be placed on file again for possible sale. Photographs should be good black-and-white glossies or Kodachromes, not snapshots. Address: Amos Dale, photographic division, Scott Meredith Literary Agency, 580 Fifth Ave., New York 36, N. Y.

LAKESIDE TELEVISION COMPANY is looking for 16-mm films, averaging 400 feet in length, dealing with animals, sports, customs, adventure, human interest, etc. The firm will help edit, add sound track and distribute to television stations, at no cost to the cinematographer. Direct inquiries only to Lakeside Television Company, 38 Central Park South, New York 19, N. Y. The firm assumes no responsibility for films sent without an indication of interest on its part.

KELPIX is interested in 8x10 photographs which are termed "stoppers." The pictures should be unusual and tell a dramatic or exciting story. They are also interested in single pictures on any subject which can be put together in a photo story. Pictures, which must be exclusive, unpublished and captioned, will receive $10 on acceptance. Return postage must be enclosed. Address: Kelpix, 17 E. 42nd St., New York 17, N. Y.

ARGO SLIDES EXCHANGE is in the market for 35-mm transparencies of Catholic shrines all over the world. Direct inquiries or submissions to Argo Slides Exchange, 62 William St., New York 5, N. Y.

RELIGIOUS NEWS SERVICE is in the market for religious news photographs. These must be sent by fastest mail immediately following a religious news development. Also desired are vertical scenics, children at play or prayer, Bible still lifes, Sunday school subjects, inspirational pictures of all kinds and church activities of wide interest. Payment is $5 on acceptance. Address: Religious News Service, 381 Fourth Ave., New York 16, N. Y.—

Photo Phable

Once upon a time lived Willie. Wasteful Willie, the Smart Boys in Photography usually called him. For Willie had two extravagant habits: he always used more than enough developer in the tray to completely cover the print—and—after every 8 or 10 prints he'd throw the stuff away and pour in fresh!

Now the Smart Boys had heard that before. But they weren't taken in by it. No sir. Just propaganda put out by the fat cats in the chemical business to sell more stuff. Imagine that dope Willie really believing you need a half or three-quarters of an inch of developer in a tray—and for only one evening's work!

Photographers Who Have Been Around know that if you've got enough soup to cover the bottom of the tray, you've got enough. Period. Let Willie throw his hard-earned money around.

Of course, the Smart Boys have trouble with streaks and stains where the paper pops up into the air when it should stay under the developer. And some of their prints look pretty weak and grayish all over. Once in a while they spoil a 30c sheet of 16x20 paper, but most of the time they only waste the smaller stuff —15c 11x14's for example.

Nope, the Smart Boys can't understand Willie—the extravagant way he uses 10c worth of developer when 3c worth would do.

Even though Willie's prints always come out clean and sparkling bright, he must be crazy to waste money on developer that way.—

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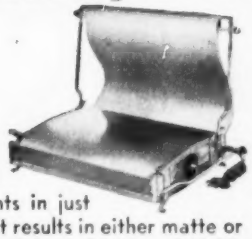

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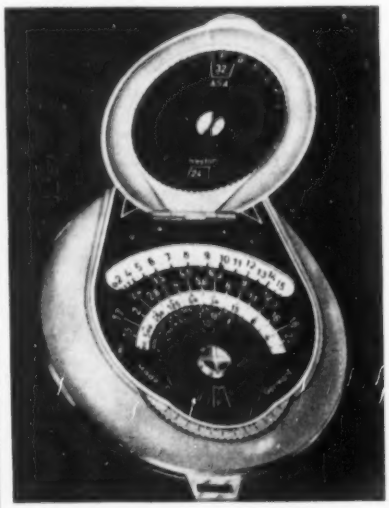
trade notes and news

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by PHOTOGRAPHY.

SIMPLIFIED MINIATURE camera, the Bolsey Model A, is offered by Bolsey Corp. of America, 118-120 E. 25 St., New York 10, N. Y. The new camera uses a concept of stationary settings, a principle which allows

amateurs to line up three colored lines to achieve correct exposure. The Model A uses 35-mm film in standard cartridges. In addition to the line-up principle, there are two other methods of setting exposure—one by descriptive markings on shutter and diaphragm, and the other by the conventional speed and aperture settings engraved on shutter and diaphragm controls. The camera weighs less than 12 ounces, has a 44-mm, *f*/4.5 coated lens, is internally synchronized for flash, has body shutter release, double-exposure prevention, optical eye-level viewfinder with warning flag as visual reminder to wind film, and simple loading provisions. Price is $39.75. See your dealer or write manufacturer for more information.

NEW EXPOSURE METER, the Bertram Chrostar, is available from Willoughby's, Inc., 110 W. 32 St., New York 1, N. Y. Designed for use with all still and movie cameras, the photo-electric cell unit has provision for ASA and Weston film ratings, and covers full range of exposures from



1/1600 sec to 4 minutes, with diaphragm indications from *f* 1.5 to *f*/22; movie speeds from 8 to 64 frames-per-second are accommodated. The meter weighs three ounces, and sells for $24.95, including lapel chain.

Another Willoughby offering is the Apo Lenthar *f* 4.5 lens. This is a 5-element lens made by Voigtlander especially for color photography, and can be used for making color separations, as well as black-and-white work. It is available in two focal lengths—6-inch in Press Compur-X synchronized shutter for $98.50, and 8¼-inch in Compound shutter for $169. For complete information on both products write Willoughby's.

FILE BOX for 2x2 slides is announced by Eastman Kodak Co., Rochester 4, N. Y. The Kodaslide Flexo File will hold up to 360 cardboard slides, 124 glass slides or 160 Kodak stereo slides. It contains four sections and 12 removable septums for convenient titling and organization. Price is $1.25. For additional information see your dealer or write Eastman Kodak Co.

B-C FLASH UNIT, the Royal Lux, is announced by Schmidt & Co., 136 Liberty St., New York 6, N. Y. The unit has a 5-inch reflector, test lamp, and lamp ejector. One feature of the Royal Lux is the mounting shoe which allows the flash head to be turned. Price of the unit with bracket, less battery, is $9.98. A carrying case sells for $3. Write the distributors for further information.

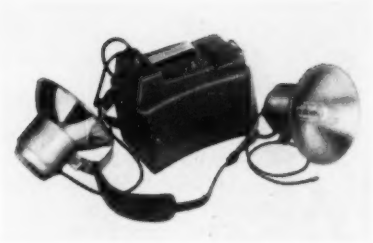
FLASH UNIT, the new Kodak Standard Flasholder, is announced by Eastman Kodak Co., Rochester 4, N. Y. The Flasholder features a new type of bracket designed to permit rapid removal of the unit for off-

camera shooting. Also featured are improvements in the lamp socket and ejection system, and in the battery positioning. Designed to accept midget bayonet-base lamps, the unit can be used with two C-cells or the Kodak BC Flashpack. It is wired in series and has an exposure table on the reflector. Priced at $8.25, the unit will also include a Kodak 2-way Flashguard. See your dealer for more details.

Kodak also announces re-designed Kodacraft outfits for amateurs. The new Kodacraft printing Kit No. 611, containing three trays, thermometer, graduate, chemicals, stirring rod, supply of Kodak Velite paper, printing frame and mask set, and instructions, sells for $4.95. The Kodacraft Photo-Lab Outfit No. 612 includes a Kodacraft roll-film tank with three aprons, film clips, and other useful accessories in addition to the above material, and is priced at $8.75. The advanced Photo-Lab Outfit No. 613 adds a safelight, Kodacraft metal printer and still more accessories to the No. 612 outfit, and sells for $14.10. See these at your dealer.

One more offering of Kodak's is the 2-way Safelamp for amateurs. It can be used either with one or two filters, and is screwed into any wall receptacle. Supplied with one 3¼x4¾ Wratten Series OA safelight filter, and a 15-watt lamp, it sells for $4.50.

ELECTRONIC FLASH UNITS are presented by Amglo Corp., 2037 W. Division St., Chicago 22, Ill. First is the Model D-200, a 10-pound unit operating up to three Amglo 5612Z flashtubes. Rated at 200 watt-seconds light output, the unit may be operated at half-power for black-and-white close-ups, or full power for other shots. Charging time at half-power is 6 seconds, and at full power is 12 seconds. Other features are universal synchronization with all shutters having built-in X or O delay, at all speeds. Built-in time delay components provide adjustable delay from 3 to 20 milliseconds for shutters not having electronic flash settings, or operating on solenoids. Operated at half power, the unit's batteries deliver approximately 200 flashes per



charge. The D-200 is housed in a plastic case.

The Model DAC-135-4 is rated at 135 watt-seconds light output, and operates up to four flashtubes. Adjustable flash duration is provided to meet photographers' needs, varying in graduated steps from 1/8000 sec to 1/200 sec. It has the half-power adjustment. For prices and complete details on these units write Amglo Corp.

SLIDE ENTHUSIASTS are offered two additions by Mico Photo Products, 119 S. Dearborn St., Chicago 3, Ill. They are the Mico-Lite battery attachment for the Mico-Vue transparency viewer, and the Mico-File combination slide file and dispenser. The Mico-Lite slides into the guide bracket of the Mico-Vue when the original diffuser plate is removed and provides full artificial illumination. It is priced at $1.95. The Mico-File is a gravity feed device storing up to 50 2x2 cardboard mounts, and provides plastic index tabs for labeling and separation. Price is $1.95. For further information on either product write the manufacturer.

CAMERA SPECIALTY CO., Inc., 50 W. 29 St., New York 1, N. Y., offers the 620 folding Tennar camera. The Tennar makes eight 2¼x3¼ pictures, has built-in flash synchronization, body shutter release and direct sport-type viewfinder. The camera is

equipped with a fixed-focus Einar lens, two tripod sockets and cable release socket. Price is $16.75. A flashing unit handling screw-base or bayonet-base lamps is available for $4.95; leather holster case is $4.95.

Another offering is the Preston Midget panhead, working on a rotating control halved to fit separately on camera and tripod. Lining up two dots sets the control at level. Full movement of 360 degree pan and 360-degree tilt are provided. Of all-metal construction, the price is $2.95. For further information on both products, write Camera Specialty Co., Inc., at the above address.

COPYING STAND with special suspension arm is available from Aetna Optix, 350 W. 31 St., New York 1, N. Y. Called the Repromat, the device focuses the camera by moving it up or down on the suspension arm; for extreme adjustments the arm can be raised or lowered with a clamp screw. The Repromat also can be used as a 35-mm enlarger by substituting for the camera an enlarging head with dustless negative carrier, condenser light system, tilting, vertical and horizontal projection provisions, image size control, visible negative numbers, one-hand focusing, and self-lubricating fo-

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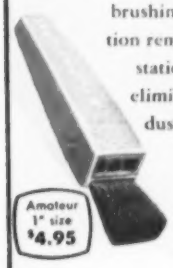

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cusing helix threaded for Leica lenses. Other 35-mm camera lenses can be used with proper adapters. Price of the copying stand is $29.75; price of the enlarging head is $29.75. For complete details, write Aetna Optix.

THREE RODENSTOCK LENSES are announced by Alfa Photo Corp., 303 W. 42 St., New York 36, N. Y. They are the 35-mm, *f* 2.8 coated Heligon wide-angle, with 63.5-degree angle-of-view, the *f*/12 Perigon extreme wide-angle, covering a field of 85 degrees at full aperture and 95 degrees when stopped down, and the Imagon portrait lens, with grid attachments controlling the degree of rendition sharpness. Price of the Heligon is $165.60. Available in focal lengths from 90 to 130 mm, in Prontor or Compur shutters, the Perigon sells from $67.95 to $81. The Imagon is offered in focal lengths from 120 to 480 mm, in barrel or compound shutters for a variety of cameras, and is priced from $128.50 to $188. Prices include F.E.T. where applicable; all lenses are coated. Write Alfa Photo Corp. for more information.

ANSCO, Binghamton, N. Y., announces the Ansco Viking Readyset camera. Features of the camera are a fixed-focus Agfa Isonar lens, shutter with I and B settings and built-in flash synchronization, two-position

diaphragm control, two-position focusing control, body shutter release, all-metal construction, and swing-out loading and unloading brackets. The Readyset makes eight 2¼x3¼ pictures on 120 roll film. Price is $19.95. The flashgun sells for $9.95, and carrying case is $4.95. For additional details see your dealer or write Ansco.

NEW IMPORTS are announced by Interstate Photo Supply Corp., 28 W. 22 St., New York 10, N. Y. First are two lenses for Leica and Canon camera owners—the 90-mm, *f*/4 Sola and the 135-mm, *f* 3.8 Arco Colinar. The Sola stops down to *f* 16, has a focusing range from 3½ feet to infinity, and sells for $59.95. The Arco Colinar stops down to *f* 22, focuses from 5 feet to infinity, and sells for $66.95. Both are color-corrected and coated, supplied with front and rear caps, have depth-of-field scales and in use are coupled to the rangefinder.

Prix photo-electric exposure meter calibrated in ASA and DIN values is available for $12.95, with case.

Pollux rangefinder fitting standard accessory clips is available for $4.25, with leather case for 75 cents. The Pollux is a superimposed-image type unit measuring from 2 feet to 50 feet and infinity, and has an adjusting screw for fine adjustment.

Capri rangefinder, of the same type as the Pollux, but with three adjusting screws, for vertical and horizontal adjustment, also sells for $4.95, with case for 75 cents. For complete details on all products, write Interstate.

TELEPHOTO LENS, the 135-mm, *f*/4.5 Albinar, is available from A & S Camera Supply Co., Inc., 1123 Broadway, New York 10, N. Y. The 4-element, coated lens is designed for Kine Exakta, Practica and Contax-S cameras, and has bayonet fitting. Diaphragm control allows stopping down to *f* 32, and the lens has a depth-of-field scale and infra-red setting marks. Price is $59.95. For further details write A & S Camera Supply Co.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Ziff Davis Publishing Company, 185 N. Wabash Ave., Chicago 1, Ill.; Editor, Bruce Downes, 366 Madison Ave., New York 17, N. Y.; Managing editor, Norman C. Lipten, 366 Madison Ave., New York 17, N. Y.; Business manager, G. E. Carney, 366 Madison Ave., New York 17, N. Y.

2. The owner is: Ziff Davis Publishing Company, 185 N. Wabash Ave., Chicago 1, Ill.; William B. Ziff, 185 N. Wabash Ave., Chicago 1, Ill.; B. G. Davis, 185 N. Wabash Ave., Chicago 1, Ill.; A. Ziff, 185 N. Wabash Ave., Chicago 1, Ill.; S. Davis, 185 N. Wabash Ave., Chicago 1, Ill.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

G. E. CARNEY, Business Manager.

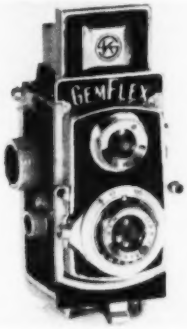
Sworn to and subscribed before me this 22nd day of September, 1952.

[SEAL] Irving L. Jacobson, Notary Public.
(My commission expires March 30, 1953.)

York 36, N. Y. The gun mounts in the accessory clip on the camera, and collapses into a unit no larger than the reflector. Included are automatic bulb ejector, conipoint bulb contact spring, and self-shorting extension outlet. Complete with battery and carrying case, price is $14.95. For further information write the manufacturer.

SECTIONAL CABINETS for library storage of color slides is offered by Barnett & Jaffe, 6100 N. 21 St., Philadelphia, Pa. Three Baja models are available. The CS-80 accommodates 400 to 600 glassbound slides, has eight drawers, and sells for $25.30. The LV-24 is for 120-620 slides, has six drawers, and will hold from 600 to 900 slides; price is $26. The LV-690, with eight drawers, accommodates 800 to 1,200 glassbound slides, and sells for $26.75. For illustrated catalog with complete information write Barnett & Jaffe.

SUB-MINIATURE camera, the Japanese-made Gemflex, makes its appearance through Schmidt & Co., 136 Liberty St., New York 6, N. Y. Of all-metal construction, the Gemflex features a fixed-focus 25-mm, *f*/3.5 Gem Anastigmat lens, shutter



with speeds to 1/100 sec and B, tripod socket, strap mounts and eveready case. The camera uses 14-mm roll film. Price is $24.95, and more information is available from the importer.

ELECTRONIC FLASH UNIT, the Ascor Midget T100, is introduced by American Speedlight Corp., 480 Lexington Ave., New York 17, N. Y. This lightweight portable unit operates on a-c power or a self-contained battery. Featured are built-in charger and a condenser reforming circuit, a reflector giving approximately 65-degree coverage, and a weight of 6½ pounds with battery. The Midget T100-2 is the same unit with a provision for two lights. Price and complete information are available from American Speedlight Corp.

STEREOMOUNT, a light-weight aluminum mount for stereo pairs, is announced by Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25, Calif. The mount features a one-piece frame, micro glass, and double mask. Title and data space is provided on the mask. Stereomounts are made in 22x24-mm size as well as in 24x28-mm size, and measure 4x1⅝ inches. They are priced at $3.50 for a box of 20, and $16.50 for a box of 100. Write the manufacturer for complete information.

PORTABLE LIGHTING UNIT, the Extendolite, is announced by Mayfair Mfg. Co., 55 Eckford St., Brooklyn 22, N. Y. The new unit is a four-light mount that folds to

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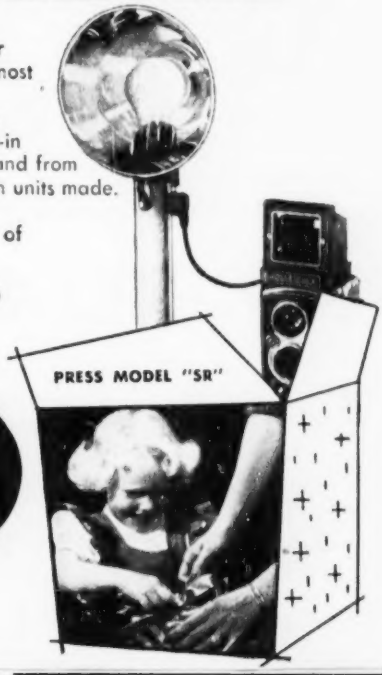

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NEWS NOTES: Hinson Mfg. Co., Waterloo, Iowa, offers the Model 2604T gadget bag featuring a stay-open top, for $11.95. It is made of Hinson Vinyl, and is available in a choice of colors. Write manufacturer for more details.

Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y., announces that they now are exclusive national U. S. distributors for the complete line of Astro Berlin lenses for still and movie cameras. For complete details and price schedules, write Ercona.

Eastman Kodak Co., Rochester 4, N. Y., now offers Type A Kodachrome Film 335, in stereo loading for use with artificial light. The film costs $4.75 per roll, and as usual includes the cost of processing and mounting in stereo pairs, and return to sender. Until further notice, send all such film for processing to Kodak Processing Lab. at Rochester, N. Y. Kodak also makes available the Flexiclamp support for amateur cameras or lighting extensions. The clamp is a C-bracket with two swivels, and sells for $4.25. For additional details on both products see your dealer or write Eastman Kodak.

Also offered by Kodak are two new publications, Kodak Professional Handbook and Kodak Industrial Handbook, each comprised of four Data Books. The Professional Handbook contains *Camera Technique for Professional Photographers, Negative Making for Professional Photographers, Use Maintenance and Repair of Professional Equipment* and *Professional Printing with Kodak Papers;* the Industrial Handbook includes *Microfilming with Kodagraph Micro-File Equipment and Materials, Photography Through the Microscope, Making Service Pictures of Industry,* and *How to Use Kodagraph Reproduction Materials.* The price of each handbook is $4; the data books are available separately at 50 cents each.

Eastman now offers a new Kodak Cine Photoguide, a pocket-size reference containing helpful information for the home movie maker in the form of a 4x4¾-inch, ring-bound group of indexed data cards. The guide is divided into three sections: exposure, story, and lenses. Price is $1.75.

Westinghouse Lamp Division, Bloomfield, N. J., is marketing two new Flash-Chek lamps for checking batteries, sockets, and wiring connections in flash sychronizers. The lamps are known as PT-1 for bayonet sockets, and PT-2 for threaded sockets, and sell for 22 and 25 cents, respectively. See your dealer or write Westinghouse for additional information.

Polaroid Corp., Cambridge 39, Mass., is now distributing two booklets, one on the use of the Polaroid print coater and the other on the use of the Polaroid Copymaker. Both are available from dealers or from Polaroid Corp., and are free.

Ansco, Binghamton, N. Y., now offers Hypan black-and-white motion picture film in 8 and 16-mm magazines with a daylight exposure index of 40, tungsten, 32, and an image tone of blue-black. Price of twin 8-mm, 25-foot magazines, $3.80; 16-mm, 50-foot magazines, $5.50.

Osco Chemical Co., P.O. Box 2157, Atlanta, Ga., is marketing Glosco, a product which is claimed to end dry spots and dull edges on prints and to minimize curling. A solution is made from a package of powder into which prints are dipped before ferrotyping. Price of one package, which makes a half-gallon of solution sufficient for several hundreds of prints, is $1.

Haber & Fink, Inc., 12 Warren St., New York 7, N. Y., are now marketing an illumination control device for the Stereo-Realist viewer which will permit the viewer to increase or decrease the light intensity of the stereo pair. A 10-volt bulb provides the light source, with intensity variations from 9 to 17 volts. The transformer outfit will be supplied with two cords, one about seven-feet long for plugging into the regular house current and the other, about eight-feet, for inserting in the viewer.

Franklin M. Morgan, 303 W. 42 St., New York 18, N. Y., offers the new stainless steel Lawler Type LCT thermostatic water controller, selling for $110. Write for full details.

GoldE Mfg. Co., 4888 N. Clark St., Chicago 40, Ill., announces a price reduction to $1.85 for a box of 20 Snap-It binders and $8.25 for a box of 100 binders.

Enteco Industries, Inc., 610 Kosciusko St., Brooklyn, N. Y., again is producing polarizing filters in Series sizes from Series IV

to Series IX. Prices range from $3.50 to $14, and filters are supplied with instruction booklets. Write Enteco for further information.

Morse Instrument Co., Hudson, Ohio, announces the return to production of its No. 507 Daylight Film Processing System, designed to develop from 12 to 16 sheets of film on standard film hangers as easily as processing a single film. Its three hard-rubber tanks contain developer, water and hypo.

Barnett & Jaffe, 6100 N. 21st St., Phila., Pa., now has three new projector cases on the market: the Model DX-11 for Viewlex projectors 22, 33 and 44, listing at $10.50; the Model RT-105X for TDC projectors and the RT-105Z, for TDC Duo and Streamliner models, listing at $15.50, and the RG-305AX for the GoldE 300 projector, listing at $14.65.

A&S Camera Supply Co., Inc., 1123 Broadway, New York 10, N. Y., exclusive factory representative, is now importing Leitmeyr lenses, including portrait, wide-angle and press, for still cameras and enlargers.

Applicolor, Inc., 1501 S. Laflin St., Chicago, Ill., has just put on the market a kit of permanently labeled storage bottles for darkrooms called the Darkit and containing six quart-size bottles with black plastic tops. The labels are of white porcelain and are fused permanently on the glass. Retail price is $2.95.

Nash Color Lab, Inc., 254 W. 54th St., New York 19, N. Y., has facilities to make duplicate negatives from Kodachrome or Ansco masters on Eastman color negative stock. Producers of filmstrips in color are invited to make use of the service. Normal delivery service is three days. Price list is available on request.

DeJur-Amsco Corp., 45-01 Northern Blvd., Long Island City, N. Y., has designed a "Polka-Dot Target" card for use with the DeJur exposure meter in computing exposure for color photography. It may be used indoors as well as outdoors, for close and distant subjects.

Baia Motion Picture Engineering Co., 120 Victor Ave., Detroit 26, Mich., is making available Add-A-Unit models which permit the purchase of a complete film editor or individual components which can be purchased as desired. First model ready is the 2000, with reels having a capacity up to 2000 feet of 16-mm film. Other models will follow.

Photographic Products, Inc., 6916 Romaine St., Hollywood 38, Calif., announces improvements on the focusing mechanism of the Beattie Portronic automatic portrait camera which makes possible a head image 1¾ inches in height on a frame of 70-mm film measuring 2½x3¾.

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y., now offers eye-correction lens mounts for attachment to the view and rangefinder eyepieces of Zeiss Ikon Contessa 35, Contax IIa and IIIa, and Super Ikonta B and BX cameras. The correction lens required by each individual can be fitted by his own optician or optometrist. Price of mount is $1.80.

Eastman Kodak Co., Rochester 4, N. Y., announces that henceforth all Cine-Kodak and Kodachrome film in all sizes is being returned to its customers by first class mail, instead of the previous fourth class mail. Air mail and special delivery service still is available if postage is included with the film when it is sent for processing.

Seal, Inc., Shelton, Conn., has designed a new adjustable thermostatic heat control for use on the Standard, Jumbo and Commercial Model mounting presses. The new control allows for a temperature setting from 180 to 350-degrees. The control holds the temperature within 10-degrees of the point at which the knob has been set.

Nega-File Co., Box 501, Easton, Pa., is introducing a file No. 16 for 2x2 Airequipt magazines. The file is walnut-finished hardwood and holds 16 36-slide magazines.

Nuclear Products Co., 10175 E. Rush St., El Monte, Calif., has redesigned and modernized its one-inch Staticmaster negative brush. Price remains $4.95.

Brumberger Sales Corp., 34 34th St., Brooklyn, N. Y., is producing a stereo cabinet, No. 1096, comprised of six drawers, each holding 75 glass or metal binders in individual partitions, with a total capacity for 450 binders. The all-steel cabinet retails for $24.95. Also available is a slide-file No. 1149, designed for 330 glass or metal 2x2 binders, for $2.95. A slide cabinet, 1094, designed to hold 1,980 glass or metal binders, sells for $24.95.

A sales office for the Japanese optical firm of Konishiroku Photo Ind. Co., Ltd., has been set up in the U. S. It is the Konica Camera Co., 76 W. Chelten Ave., Philadelphia, Pa. In conjunction with this, a price change is noted on the Konica I camera, from $109 to $104.50.—

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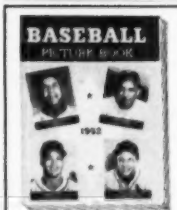

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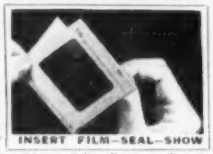

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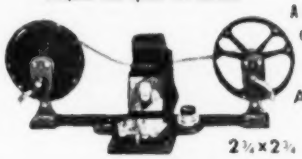

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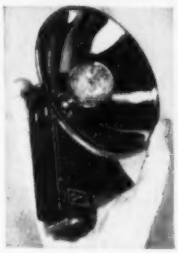

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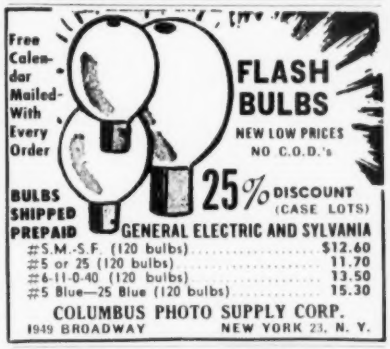

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classified advertising

NOTICE TO CLASSIFIED ADVERTISERS. RATES: 75c per word prepaid. Minimum 10 words. Next available issue will be Mar. Copy must be in our hands before Dec. 25th.

CAMERAS AND EQUIPMENT TO SELL

LEICA IIIF Sychro. F:2 Summitar almost new, $267.50. P. O. Box 4461 Sta. A., San Antonio, Texas.

CONTAX IIA Sychro. F1.5 Sonnar, almost new, $267.50. P. O. Box 4461 Sta. A, San Antonio, Texas.

HARD coating and complete lens repair service. Send lenses or write for free estimate. Gould Lens Service, 26PCI, Franklin Ave., Binghamton, N. Y.

ROLSEY B2, unused, $54.00. Free catalog, 1001 bargains. Dealer's Mart, Dept. P1, 11 Willard Ave., Mt. Vernon, N. Y.

AURICON 16mm sound unit, complete with Auricon cine-voice and amplifier 1952 model, three lens turrett, portable battery converter, 1" f1.9 Kodak Ektar 15mm f2.5, Wollensak Raptar 3" f2.5. This unit has had 800' of film run through it, and is in excellent condition. Worth $1150.00; will sacrifice for $550.00 to first reply. Write Joseph L. Hoblit, Box 87, Atlanta, Ga.

CANADIANS, send for bargain list, new & used equipment. Simon's Camera Exchange, 11 Craig West, Montreal, Canada

KODAK Signet, brand new, $68.47. Free catalog, 1001 bargains. Dealer's Mart, Dept. P1A, 11 Willard Ave., Mt. Vernon, New York.

DON'T buy until you get our price on any brand new Still or Movie equipment, also home appliances. Send card for lowest price on any item. Highest allowances for used equipment and home movies. Imperial Enterprise Inc., 34 Park Row, New York, N. Y.

YOUR camera and $1.00 gets camera desired. Details. Camera Crossroads, 40 Central, Bangor, Maine.

ROLLEIFLEX, F3.5 Tessar, Automatic Counter, Film Stop and case. Best offer takes it. Len Kleeman, 2433 N. Mascher St., Philadelphia, Pa.

ZEISS Nixie 3¼" x 4¼". Double extension. Adjustable front. Box 1930, Chicago 90, Ill.

20 TO 40% discount on factory sealed cameras, Projectors, recorders. Send us your needs. Dart, 3812 Atlantic Ave., Brooklyn 24, N. Y.

1½" 8MM F3.2 Screw Mt. Tele, $11.95; 3 Sec. Elevator Tripod, $18.75; Magic Letter Title Set, $9.95; 2 lite Movie Bar, $3.50; #5 flash lamps, 80c Sleeve. Gus' Camera Exchange (Open 365 days till 10 P. M.), 133 Park Ave., Brooklyn 5, N. Y.

ELMAR 90mm, feet, registered, brand new, $112.50. Wells-Smith, 15 E. Washington, Chicago 2, Ill.

SOME of the many good buys from our used department. 3¼x4¼ Kalart Press Camera f4.5, 2 reflectors, $149.50. K21 Aerial camera 7" Aero Ektar, $169.00; same without lens, $69.00. National Graflex f3.5, $49.50. Master Reflex f3.5, $139.00. Hasselblad f2.8 with extra magazine, $455.00. 3¼x4¼ Linhof Technika f3.5 Xenar Kalart Rgf., $199.00. Linhof Super Technika 4x5 6" Xenar, $299.00. 35mm Nikon f1.4, $197.00. Leitz Prado 300 Watt Projector, $89.50. 16" Wollensak Varium f3.5 Studio Shutter, $149.00. Goerz 14" Gotar coated, $109.00. 12" Gotar Compur coated, $125.00. Zeiss Apo Tessar 18" coated, $169.00. 8x10 Century View Studio with stand, $175.00. Zeiss Biotar Preset for Exakta coated, $129.00. 3¼x4¼ Graflex D f2.9 coated, $169.00. Solar 2¼x3¼, $39.50. Webcor wire Recorder, latest, $69.50. Zeiss 50 mm f2.8 Sonnar for Movikon, $75.00. 4" T 2.5 Cooke, $159.00. 8x10 Deardorff, $249.00. Miscellaneous eveready cases, $4.50. Everything fully guaranteed. Westen's, 800 State, Santa Barbara, Calif. (See Index of Advertisers for our display ad.)

100 POWER telephoto lens. 500mm f8 for all cameras with focal plane shutters. $5.00. Telescopic Camera Co., Manorville 4, N. Y.

CONTAX S f2 Biotar, preset, $175.00. Xenar f4.5 135mm, $49.50. Leica IIIF, f3.5 Elmar, $215.00, with f2 Summitar, $255.00. Summarit f1.5, $155.00. Summaron 35mm, $75.00. Elmar 90mm, $74.00. Hektor 135mm, $108.00. All like new, spotless, guaranteed. Foto-View, 323 W. 42nd St., New York 36, N. Y.

KORELLE Reflex II, best offer. Dolgos, 77 Cortland St., Norwich, New York.

LEICA IIIF, $185; Summarons, $71; Nookys, $30; IIIF with Summitars, $249; Summarons, $229; latest, new Rolleicord III, $109. Hoppe, 4202 Bedford, Brooklyn 29, N. Y.

BOOMSTAND with Casters, $7.95 prepaid. Gear-driven Pantilt Head, $19.95. Read's, 1619 Glendale Blvd., Los Angeles 26, Calif.

ULTRA fine grain Perutz Pergano, 36 exposure 35mm, $1.50 postpaid. Wells-Smith, 15 E. Washington, Chicago 2, Ill.

75MM f1.5 Biotar, coated, Contax II, IIA, coupled, $240.00. Wells-Smith, 15 E. Washington, Chicago 2, Ill.

KODAK Reflex II, case, twin guns, many extras, original box, like new, $98.00. Wells-Smith, 15 E. Washington, Chicago 2, Illinois.

16" COOKE Telephoto, $79.50. 10" f5.6 Wollensak Telephoto, $75.00. 20" f6.3 Tessar, $139.50. Wells-Smith, 15 E. Washington, Chicago 2, Ill.

SUMMARON 35mm, feet, registered, brand new, $102.00. Wells-Smith, 15 E. Washington, Chicago 2, Ill.

7" f2.5 coated Aero Ektar in barrel, like new, $125.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

80 MM f6.3 coated wide field Ektar, in Flash Supermatic, spotless, $85.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

18CM f6.3 Tele-Tessar for Contax, like new, $135.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

28MM f8 Tessar for Contax, chrome, spotless, $99.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

BELLOWS for Kine-Exakta with 105mm f4.5 coated Steinheil in short mount, perfect answer to your close-up and telephoto problems at one low price, new, $60.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

3.5CM f2.8 coated Schneider Xenogon wide angle coupled for Leica, uses same filters as Summaron, new, $95.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

200MM f4.5 coated Telyt with Mirror Reflex Housing, for Leica, feet, Leitz certificates, brand new, $258.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

FOTON, coated T2.2, like new, guaranteed for life, $325.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

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EKTRA, with f1.9 Ektar, spotless, $225.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

ANSCO Reflex, coated f3.5, sync model, case, spotless, $125.00. Altman's, 64 E. Monroe St., Chicago 3, Ill.

CONTAX II, f2 Sonnar, case, like new, $145.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

MEDALIST II, coated f3.5 Ektar, spotless, $175. Altman's, 64 E. Monroe, Chicago 3, Ill.

ROLLEIS, Rolleis, Rolleis and more Rolleis. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX IIIa, T-coated f1.5 Sonnar, Opton, feet, case, spotless, $395.00; with f2 Sonnar, Opton, $355.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

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PHOTOGRAPHY has established a new classified rate for readers only of **45c** per word—minimum **10** words. This reader rate can only apply to those advertisements describing for sale, barter and or exchange, merchandise of a purely personal ownership, and not in any sense merchandise or services offered on the part of a dealer or others. The commercial rate remains **75c** per word, minimum **10** words.

LEICAS, Leicas, Leicas and more Leicas. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX IIa, T-coated f1.5 Sonnar, Opton, feet, case, spotless, $335.00; with f2 Sonnar, Opton, $295.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-EXAKTAS, Kine-Exaktas, Kine-Exaktas, and more Kine-Exaktas. Altman's, 64 E. Monroe St., Chicago 3, Ill.

PLAUBEL Makina III outfit complete with 3 lenses and many accessories, write for details, spotless, $550.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTESSA, coated f2.8 Tessar, M-X sync, feet, spotless, $150.00. Altman's, 64 E. Monroe St., Chicago 3, Ill.

RETINA IIa, coated f2 Xenon, M-X sync, feet, spotless, $125.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

STEREO Realist, absolutely spotless, $130.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

LINHOFS! A specialty, 2¼x3¼ and 4x5. Altman's, 64 E. Monroe, Chicago 3, Ill.

SUPER Ikonta C special, M-X sync, T-coated, f3.5 Tessar, feet, case, spotless, $160.00. Altman's, 64 E. Monroe St., Chicago 3, Ill.

SUPER Ikonta BX, M-X sync, T-coated f2.8 Tessar, feet and ASA, case, spotless, $235.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

LATE, Standard Rolleiflex, f3.5 Tessar, case, spotless, $125.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CENTURY Graphic, coated, f4.5 Trioptar, spotless, $65.00. Altman's, 64 E. Monroe, Chicago 3.

ROLLEICORD III, coated f3.5 Xenar, case, spotless, $120.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

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K17B MAPPING camera, two A5 magazines, A2 Viewfinder; perfect condition. Wray Clark, 5201 Garfield, Kansas City, Missouri.

BRAND new Kine Exakta VX Preset f2.8 Tessar, extras, $195.00. G. G. McGinnis, Albertville, Ala.

2¼x3¼ GRAFLEX B, coated f4.5 Ektar, spotless, $85.00. Altman's, 64 E. Monroe, Chicago 3, Ill.

CAMERAS AND EQUIPMENT WANTED

BOLEX G8-16 projector, latest model. Block, 1718 Grand, New York 53, N. Y.

LEICAS, Leicas, Leicas! All Leica accessories, wanted immediately! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BONUS for: Retinas, Ektra, Contessas, Bantam Specials, Contax, Contaflex, Hasselblad! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BONUS for: Leicas, Exaktas, Foton, Rolleiflex, Rolleicord, Stereo, Graphics, Bolex, Bell & Howell! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

HIGHEST cash air mailed immediately: All types fine cameras, lenses, equipment! Prompt courteous service! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

WE don't know about the others, but we really need desperately Leicas, Rolleiflex, Contax, etc. Premium prices paid for these and other fine cameras, and lenses. Write us today. Immediate reply. Post Photo Camera Buyer, 3333 Robson Street, Dept. 108, Indianapolis, Ind.

TOP cash prices paid for cameras and lenses. Alfred Bass, 585 Market, San Francisco, Calif.

FOUND the Store paying the highest cash prices for your used Cameras and Lenses. We buy, sell and also exchange. Broadway Camera Exchange, 2130 Broadway (75th St.), New York 23, N. Y.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 201 W. Washington St., Indianapolis 4, Ind.

LENSES, Aerial cameras. Motion picture cameras. Cash airmailed immediately for these and aerial lenses, including 7" Aeroektars, 20" and 40" Bausch and Lomb, etc. Ship insured or write Gordon Enterprises, 5362 N. Cahuenga, N. Hollywood, Calif.

HIGHEST prices paid for Leica, Contax, Rolleis, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York P-22, N. Y.

WE buy, sell or trade photo equipment. Will pay top prices. Leicas, Contax, Rolleiflex, Bell and Howell, Bolex, etc. Sell to the largest camera co. in the middle west. Check sent same day equipment received. No waiting. Will hold equipment 10 days for your approval. Lincoln Camera Co., 219 W. Washington, Indianapolis 4, Ind.

LEICAS and Leica lenses, Urgently Needed, cash by airmail. Altman's, 64 E. Monroe, Chicago 3, Ill.

URGENTLY Need: Bantam Special, Contax, Ektra, Foton, Hasselblad, Kine-Exakta, Leica, Linhof, Medalist II, Nikon, Retinas, Rolleiflex (Pacemaker and Crown), Speed Graphics, Super Ikontas; send in, or write for offer, immediate reply, cash by airmail. Altman's, 64 E. Monroe, Chicago 3, Ill.

PACEMAKER Speed Graphics, Urgently Needed. Cash by airmail. Altman's, 64 E. Monroe, Chicago 3, Ill.

CROWN Graphics, Urgently Needed, cash by airmail. Altman's, 64 E. Monroe, Chicago 3, Ill.

WANTED for 45x107mm Steroco, ten metal slides and one changing box. Oscar Bancroft, 7131 Baltimore Ave., Takoma Park, Md.

YOU will get top cash by return mail for quality foreign and domestic cameras and lenses. Equipment held ten days for your approval. Sell now to Indiana's best known and largest camera and photo supply house. Hoosier Photo Supplies, Inc., 51 Monument Circle, Indianapolis, Indiana.

WE buy cameras and equipment for cash. We need in particular Bolex H8, H16, Auto Rolleis, Kine Exaktas, Leicas, Leica 250 Graphics, Deardorffs, 16mm Movikons, Hasselblads, unusual lenses. Westen's, 800 State, Santa Barbara, Calif. (See index of Advertisers for our display ad.)

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ENLARGEMENTS, custom made. Immediate service. B&W or warmtone. Doubleweight glossy. Semi-matte. Silk. Matte. Tapestry. 5x7, 25c; 8x10, 40c; 11x14, 80c; 16x20, $1.75. New Negatives, 50c. Complete service including photo restoration, retouching, hand oil coloring, print toning, photomurals. Photo Enlarging Specialists, 1476 Seabury Pl., New York 60, N. Y.

35MM SLIDE strips. Printed on fine grain safety projection positive film from your uncut 35mm negative strip. $1.00 per strip. Add 25c for negative development. 2 x 2 heat-sealed cardboard mounts, 35c dozen; mounted, 5c each. Free mailers and information. Write Slidestrip Service, P. O. Box 924, Santa Monica, Calif.

2x2 SLIDES, Kodachrome or black & white, made from your positive transparency or picture, 25c each. Photo Copy Shop, 209 W. 11th St., Holland, Michigan.

DYE Transfer Color Prints from 4x5 or smaller transparencies. Complete masking procedure for best color and tone reproduction. Any size up to 8x10, $15.00; reprints $5.00 each. Remit with order. Satisfaction guaranteed or your money refunded. Percival E. Walsh, 232 Raines Pk., Rochester 13, N. Y.

COLOR Prints, 8x10, $1.50; 2¼x3¼, 25c; 3¼x4½, 50c; 4x5, 75c; 5x7, $1.00. Processing, 35mm, 120-620, $1.00 Roll. P & J Color Prints, P. O. Box 8575, Cole Branch, Los Angeles, Calif.

PHOTO SUPPLIES

35 DIFFERENT slide mount openings, assorted or your choice, 54, $1.00. GEMounts, 5817P Sheridan, Detroit 13, Mich.

THE Deepster. Two full length deep tanks for developing 35mm to 620 roll film, $6.95. Write for literature. Glen Camera Products, Box 905, Sea Cliff 10, N. Y.

WEDDING Albums, most beautiful. Free wholesale Literature. White Morocco for twelve 8x10 (acetate) $2.85 postpaid. Photoflico, 131 W. 42nd St., New York, N. Y.

WEDDING, Baby, All-Occasion Albums, Folders. Wholesale prices. Free literature. Selbert, 41 Union Square, New York 3, N. Y.

FILMS AND PAPER

GUARANTEED Fresh 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-8, 47th Holly, Kansas City 2, Mo.

RELOADS fresh Ansco Color, 20 exposure, $1.00, 5 rolls, $4.75, 10 rolls, $9.00. J-son Film Co., Dept. P, Box 16365, Vine Station, Los Angeles 38, Calif.

MOVIE FILMS
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JUST released, new 8mm kodachrome movie, "Our Color Parade," showing beautiful scenes of Southern Oklahoma, the new playground of the great Southwest. You'll see Turner Falls, Platt National Park, Devil's Den, Roosevelt Bridge, Lake Murray Park and Lodge and colorful autumn scenes. Be among the first to add this reel to your home movie library! Nicely edited and titled. 200-ft. reel $30. W. D. Chaffin, Box 513, Ardmore, Okla.

SOUND 16mm Army-Navy Training Films incomplete. Assorted. No list of titles. New low prices. 400 ft., $1.49, 800 ft., $2.75, 1200 ft., $4.25. Cine Laboratory, P. O. Box 720-P, Chicago 90, Ill.

WILD Life Films. Exciting, dramatic action in the natural habitat of animals of forest and plain. 8mm or 16mm in beautiful color or B&W. Also 2"x2" color slides. Write for free illus. literature. Wild Life Films, 5151E Strohm Ave., No. Hollywood, Calif.

EDENART has all subjects. Send 25c for complete listing and sample. State subject preferred. Edenart, Box 608, Woodmere, L.I., N.Y.

125 SUPERB kodachrome movies, 8mm and 16mm National Parks, scenics, novelties. Catalog, 3c. "Waikiki" sample, $1.00. Specify size. World in Color Productions, Box 392, Elmira, N. Y.

KODACHROME movies, projection sample, $1.00. SOF rentals, lists, 10c. Colorslides, views, 10—$1.00; paintings, 3—$1.00; lists, sample 35c. Galloway Films, Box 6953A, Washington 20, D. C.

FREE Movies. Hundreds of subjects. Interesting. Entertaining. Fascinating. Latest directory, only 50c. National Cine Society, 126 Lexington Ave., New York 16, N. Y.

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HUGE listings, color, B&W sports, comedies, travel, musicals, etc. Catalog 15c. Turke Films, Hinsdale, Ill.

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WESTERN National Parks on approval. Also Mexico, Banff and Jasper, Canada. Free catalogue. Douglas Whiteside, Yosemite, Calif.

FAMOUS Renfro Valley, with its restorations of villages in the Kentucky hills, will delight your guests. This set of eight 35mm natural color slides is priced at only $1.95. Request free list of Meston's slides from your dealer, or write Meston's Travels, 2818 N. Piedras, El Paso, Texas.

HISTORICAL Massachusetts, Scenic New Hampshirt Slide, list, 35c. Herman Parker, Lynnfield, Mass.

BETTER Rocky Mountain colorslides. New listings free. Nesbit's, 711 Columbia Rd., Colorado Springs, Colo.

BEAUTIFUL color slides 10c each. Send dime for sample and latest issue, "Slide News." Slide Supply, Box 1031, Canton, Ohio.

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TWENTY beautiful color slides, $1.00, sample, catalog 20c. Sanford Co., Ashtabula, Ohio.

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SCENIC kodachromes. Finest quality. Southwest, Northwest, National Parks, New England, Mexico, Indians. Catalogue, 10c. Jack Breed, West Boxford, Mass.

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AMERICA'S most beautiful Kodachrome slides now on approval. Commander Lishman has retired from the slide business and I have taken over his entire collection. I have added his complete 2x2 slide library of Western United States, Canada, Hawaii, and Japan to my own private collection of European slides, making the most complete selection of quality World Slides to be found anywhere. Send for free catalog. Ernest A. Wolfe, 10916 Ashton Ave., Los Angeles 24, Calif.

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COMIC color slides for your approval. Western Photo Slide, Box 1112, Santa Monica, Calif.

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EDENART has all subjects. Send 25c for complete listing and sample. State subject preferred. Edenart, Box 608, Woodmere, L.I., N. Y.

PARIS, French Riviera, Lourdes, Rome, Venice, Siena, Sorrento, Pompeii, Athens, Bali, etc. Highest quality color slides. Catalog free. Argo Slides, 62 William Street, New York 5, N. Y.

BEAUTIFUL slides. Americas, Europe, other Continents. Special approval plan. Request free list, stating which category. Also color prints from your originals. Eulo Slides, Box 178, Denver 1, Colorado.

HUMOROUS Old Time color slides for Home Projection. Illustrated list free. Universal, Box 629B, Beverly Hills, Calif.

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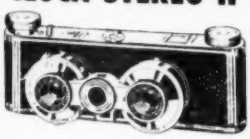

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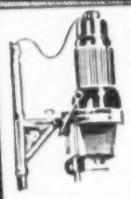

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